

AMERICAN FABRICS

Fabrics/Design/Fashion

A

F

Summer 1958

NO. 37

Four Dollars

because I want my swimsuit to have (and to hold) a magnificent shape...



She knows one thing. For a suit that's all shape, cling, fit... that holds attention and holds its lines... there's nothing like nylon. And she's learning something else. Today's nylon is better than ever... finer, stronger, longer-lasting. Behind this news there's an important fact: today, a good share of nylon yarn is the product of a new maker, a new standard of perfection, a new and completely integrated plant. The new brand: *Chemstrand nylon*.



SWIMSUIT BY
CLAIRE MCCARDELL
AT LORD & TAYLOR
NEW YORK
BURDINE'S INC.
MIAMI, FLA. & BRANCHES
JENNY INC.
CINCINNATI, OHIO
JULIUS SAFFINER & CO.
WASHINGTON, D. C.
MONTALDO'S
ALL STORES
AND FINE STORES
EVERYWHERE

Chemstrand makes only the yarn; America's finest mills and manufacturers do the rest.

THE CHEMSTRAND CORPORATION, 350 Fifth Ave., N. Y. 1 • Plants: CHEMSTRAND® NYLON—Pensacola, Fla. • ACRILAN® ACRYLIC FIBER—Decatur, Ala.



American Fabrics

*... dedicated to the belief that Fashion begins with the Fabric ...
that the American textile industry casts a major influence on the
economic and social aspects of the world in which we live and that
it has deservedly attained the world's pinnacle from which it can never
be dislodged. This volume number thirty-seven of American Fabrics
focuses its editorial spotlight on important fashion developments
in rayon fabrics, reviews the current trends in apparel fabrics,
underlines the value to the industry of creative design
and presents the latest developments in fashion,
decorative and industrial textiles.*

Board of Editors: Cora Carlyle, Dr. George E. Linton, Howard Ketcham, Ronimund Bissing, Irma Meincke, Shirley Law. — Art Editors: Albert Greenberg, W. Lully, Harry Hering. — Vice-President and Advertising Manager: Joseph C. Stein. — Circulation Manager: Marc Ross. — Assistant to Publisher: Christopher Fremantle. Publisher: William C. Segal.

AMERICAN FABRICS, 551 Fifth Avenue, New York 17, New York.

AMERICAN FABRICS is published quarterly by Reporter Publications, Incorporated, who are the publishers also of GENTRY, a consumer publication for men. Eight dollars per year. Single issue, Two dollars.

Subscription Price to AMERICAN FABRICS, Twelve dollars a year; single issue, Four dollars. Contents copyrighted 1956, Reporter Publications, Incorporated; nothing herein may be used in whole or in part without the written permission of the publishers.—Printed in U.S.A.



American Fabrics

TABLE OF CONTENTS

COVER		✓ THE SECRET LIES IN BEAUTIFUL FABRICS	88
The fabrics sparking the Rayon Renaissance.		The philosophy behind a suit house that goes a long way in explaining its prominence in the field.	
✓ DEPENDENCE OF INDUSTRY ON CREATIVE DESIGN	44	✓ WHAT DO YOU KNOW?	90
The profound influence of the Museum of Modern Art in broadening public appreciation of fine design will be enlisted for American fabrics by <i>Textiles U. S. A.</i> , exhibition on view this fall.		about basic textile operations and fabrics.	
✓ COLOR COORDINATION IN RAYONS	47	✓ PORTFOLIO OF ART FROM ANCIENT LANDS	91
How rayons are increasing their versatility and climbing the ladder to fashion fame in the volume category.		Sculpture and miniature paintings from the Near East, which provide a multitude of creative themes and motifs for textile styling today.	
✓ NEW INTERPRETATIONS OF INDIAN FABRICS	48	✓ PARIS-STYLED BLOUSES FOR AMERICA	100
In translating Indian fabrics into American cottons, the challenge that every recreation evokes has been met, to produce fabrics that retain the spirit of the original.		Paris predicts the return of the blouse as a fashion entity and offers some haute couture designs that deserve a fashion future in the American market.	
✓ PROGRESS REPORT ON ARNEL	50	✓ A NEW DIRECTION IN ZIPPERS	102
Now entering a new phase of its promotion, Arnel is a contender for volume success in specific end uses.		Color which will not chip or wear off increases the wear-life of the ubiquitous zipper.	
✓ WHAT EVERY CUSTOMER SHOULD KNOW ABOUT FABRICS	51	✓ ALL-SILK CHIFFON	103
Memo to Store Presidents: Give the customer all the facts about fabric care and performance. You'll ensure her satisfaction and your continued selling success.		A flapper favorite reappears on the fashion stage in modern dress.	
✓ THE KEY TO SUCCESSFUL TEXTILE MAINTENANCE	58	✓ FACTS ON THE NEW ACRILAN BLANKETS	104
Chart of the general service characteristics of the fibers commonly found in fabrics today—a guide to correct use and care of textiles.		Two years of testing indicate these blankets will solve many problems connected with traditional bed coverings.	
✓ RAYON RENAISSANCE	63	✓ THE STORY OF THE DIXIE MERCERIZING COMPANY	105
Revolution in rayon styling spreads like wildfire and indicates that rayon will be reborn as a fashion fabric.		An investigation into factors that have contributed to the amazing growth of a quality yarn producer.	
✓ ON THE SUBJECT OF CREATIVITY	70	✓ VINYL WHICH BREATHE	110
Thoughts from Estelle Hamburger on a theme of increasing importance to everyone connected with styling and selling fashions and fabrics.		Vinyl-coated fabrics have been taught an important function, giving promise of more comfort in many uses.	
✓ PORTFOLIO OF DESIGNERS MAKING FASHION NEWS	71	✓ A FASHION FACTOR IN THE U. S. A?	112
Donald Brooks . . . establish a relation between fabrics.		Automobile stylists evolving their ideas from fashions of today may come to influence fabric trends of tomorrow, to the benefit of the consumer.	
Stefan . . . quality fabrics for moderate priced clothes.		✓ THE CONSUMER WANTS TO KNOW	116
Shannon Rodgers . . . coordinating fabrics is easy today.		Representing the consumer, Cora Carlyle asks questions which Textile Editor Dr. George E. Linton answers.	
Gif Johnston . . . no substitute for natural fibers.		ADVERTISERS' INDEX	118



AVISCO.
*Original
Fabric*

Piqué was never like this / **AVISCO** is the reason

The freshest, cleanest look ever loomed in white! Avisco is the reason.

Avisco acetate and rayon fibers keep the freshness of bird's-eye piqué but translate it into an entirely new and inviting softness.

The pigskin-belted dress by Claire McCardell, in an Avisco Original Fabric, \$45.

BONWIT TELLER, NEW YORK
RANSOHOFFS, SAN FRANCISCO
REIMAN MARCUS, DALLAS
JULIUS GARFINCKEL & CO., WASHINGTON, D.C.
FOR OTHER FINE STORES WRITE DEPARTMENT A-5.
AMERICAN VISCOSE CORP., 360 FIFTH AVENUE, NEW YORK 1, N. Y.

**SILK
SUITINGS**

By **Kanebo**

MASTER WEAVERS of JAPAN



FROM COCOON to FINISHED SILK SUITINGS...

KANEBO'S EXPERIENCE OF MORE THAN SEVENTY YEARS IN THE FIELD OF SILK IS ESPECIALLY IMPORTANT IN VIEW OF THE EVER-GROWING DEMAND FOR SILK FABRICS IN TODAY'S STYLE MARKETS. WE ARE, QUITE NATURALLY, SPECIALISTS IN THE DOMAIN OF SILK. OUR COMPLETELY INTEGRATED MODERN FACILITIES PLUS OUR CONTROL OF RAW MATERIALS AND PROCESSES ENABLE US TO PRODUCE SILK AND SILK COMBINATIONS WHICH ARE RECOGNIZED AS THE WORLD'S FINEST

KANEBO NEW YORK, INC.

37 West 39th St., New York 18, N. Y.

KANEBO
34 Mills Throughout Japan
Dedicated to
Speed, Service and Satisfaction

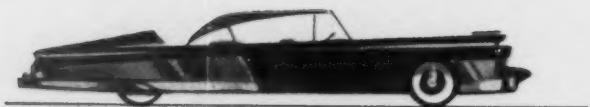


Raw Silk, Spun Silk Yarns, Silks,
Cotton Yarns, Cottons,
Wool Yarns, Wools, Worsteds,
Rayon Fibers, Rayon Yarns, Rayons,
Laces and Embroideries

KANEGAFUCHI SPINNING CO. LTD.

Head Office: Osaka, Japan
Established 1887 President: Itoji Muto

Actual sample of one of many
Kanebo Silk Suiting Fabrics



The Trend
**More colorful...more
functional upholstery
by Chatham**

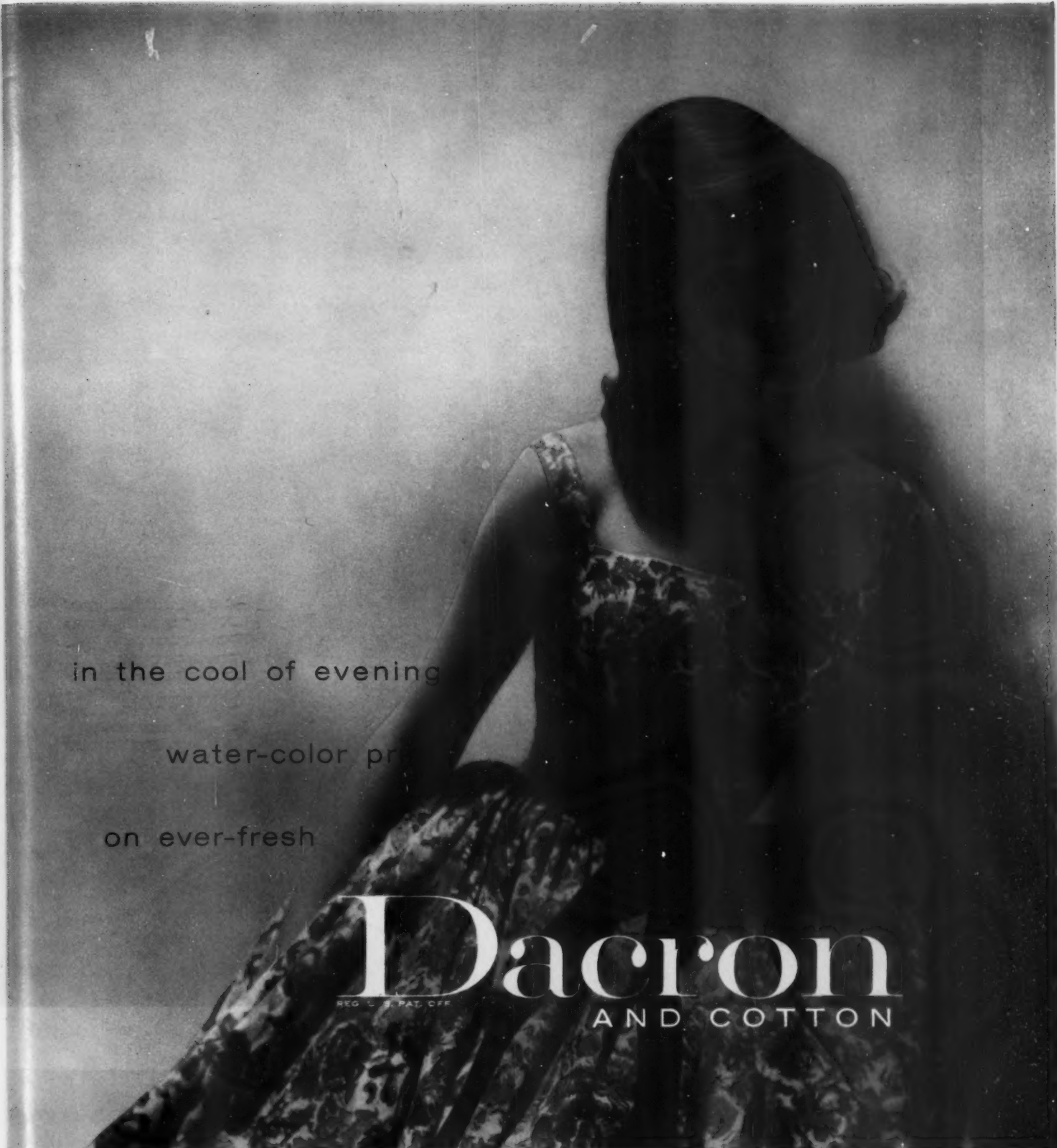


**Compelling designs . . . tested
textures . . . great color effects . . .
top quality . . . And all custom
made to your requirements!**

These are the features that have put Chatham Upholstery out front in the automotive field. When you have a problem, let Chatham's experience in weaving solve it for you. A fourth generation of Chatham sons operates the mill. *Family pride is a good guarantee of quality.*

Chatham
upholstery

Chatham Manufacturing Company • Mills at Elkin, Charlotte and Spray in North Carolina • Automotive Fabrics Representative: Getsinger-Fox Company, Detroit



in the cool of evening

water-color print

on ever-fresh

Dacron

REG. U.S. PAT. OFF.

AND COTTON

Here—but one of many spectacular new designs given added talents by a Du Pont modern-living fiber. For new fabrics of these fibers boast a broad range of textures... remarkable resilience which allows them to keep a designer's line faithfully... loveliness which requires only a minimum of care. This fall you'll find *many* more important designers discovering the remarkable virtues of Du Pont's modern-living fibers—rayon—acetate—nylon—"Orlon"^{*} acrylic fiber—"Dacron"^{**} polyester fiber. And satisfied customers everywhere are demanding them.

BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY



NYLON **ORLON^{*}** **DACRON^{**}** **RAYON** **ACETATE**

^{*}"Orlon" is Du Pont's registered trademark for its acrylic fiber.

^{**}"Dacron" is Du Pont's registered trademark for its polyester fiber.

Du Pont makes fibers, does not make the fabric or dress shown here.

a
great
idea
comes to fabrics
&
fashion

TEXTILES

McCall's
printed patterns

A DIVISION OF MCCALL CORPORATION

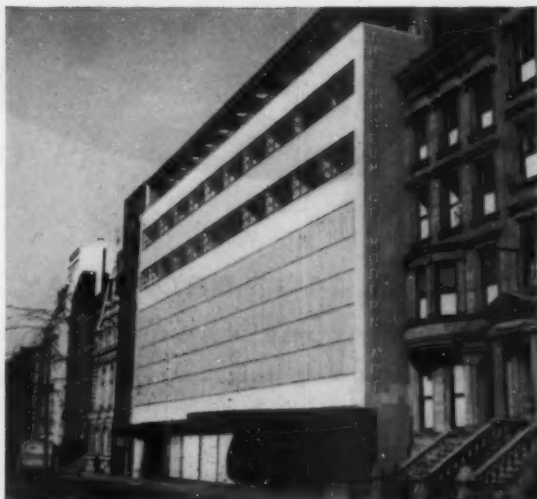


McCall's Patterns proudly salutes the Museum of Modern Art for its **TEXTILES, U. S. A. EXHIBITION**, which will bring for the first time before the American public the outstanding achievements in the field of textile design.

The **Textiles, U. S. A. Exhibition** opens at the Museum of Modern Art in New York City on Wednesday, August 29th.

The fabrics exhibited will represent the very best in quality—the finest in taste the American Textile Industry has to offer.

McCall's Patterns wholeheartedly endorses **Textiles, U.S.A.** We believe it's a great new idea for Fashion as well as Fabrics.



Our reason? Simple.

Better fabrics make better fashions. We're telling this story to millions of women by way of the biggest national advertising campaign in pattern history. "Make the clothes that make the woman" is the theme. It's selling better fabrics as well as better fashions.

In the fall of this year, McCall's Patterns will introduce a major promotion featuring award-winning fabrics from the **Textiles, U.S.A. Exhibition**. If you'd like further information, we'll be happy to send it to you now. Please write to: McCall's Patterns, 230 Park Avenue, New York City.

Anglo Fabrics
THE AFFLUENT LOOK



ANGLO FABRICS COMPANY, INC., 1407 BROADWAY, NEW YORK 18, N.Y.



No, silly...

What a difference they make!
Seatcovers woven with **JETSPUN®**

SOLUTION-DYED RAYON YARN. A PRODUCT OF THE AMERICAN ENKA CORPORATION

Check these important advantages • **Complete color fastness** • **Lasting beauty** • **All-weather comfort** • **Water repellence** • **Shock resistance** • **Fire resistance**. You get them all *only* in seatcovers woven with JETSPUN rayon yarn. Dealers everywhere are now featuring the new seatcover fabrics woven with JETSPUN rayon. Ask your seatcover dealer for JETSPUN. *American Enka Corporation, 206 Madison Avenue, New York 16, N. Y.*

THE COVER STORY IS

DYNEL

FIBER OF YOUR FASHION FUTURE

The
high-pile coating
that put LUXURY
on a
VOLUME
basis

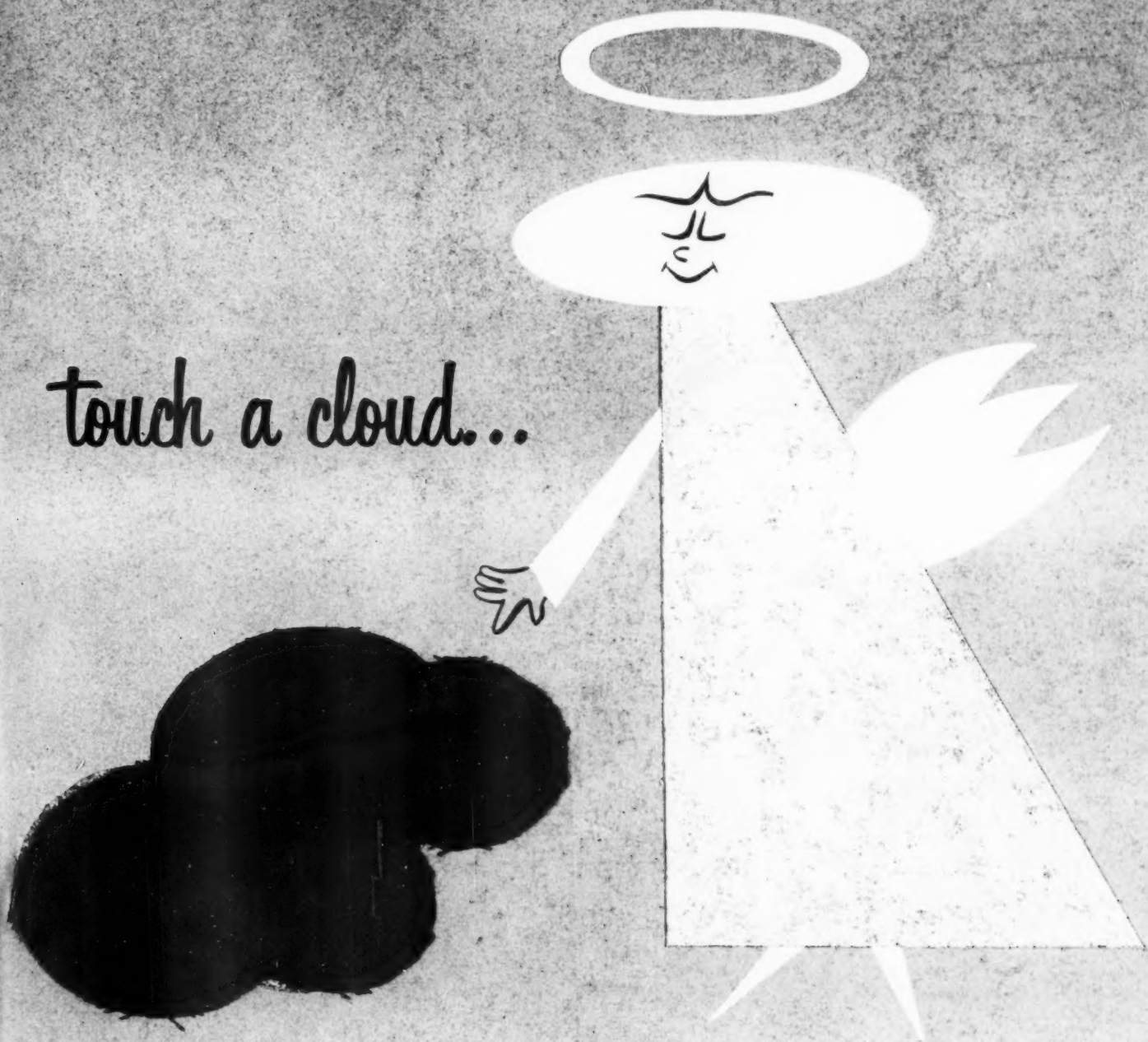


It made news the first year—won acceptance the second

Now, the vogue for coats of Dynel and of Dynel and Orlon has reached demand proportions. Warm and
duPont T. M.
lustrous, light as a cloud, it's the best thing that could happen to your coat volume for the coming
season. The market has done an outstanding job of styling this year, too. For resources, write:

DYNEL—Union Carbide and Carbon Corporation **UCC** 30 East 42nd Street, New York 17, N. Y.

touch a cloud...



cohama duvette...



the Spun Rayon with the "Cashmere Touch . . ."

Pardon our "lofty" approach, but the elegant texture of Duvette actually feels as soft and beautiful as a cloud. An exclusive adaptation of the finest imported woolens, Cohama Duvette is distinctively designed in plaids, stripes and checks . . . all accurately color-matched to richly colored solids; ideal for versatile women's and men's sportswear.

Coming down to earth for a "practical" approach, Cohama has woven Duvette of Courtauld's famous COLORAY . . . assuring the fabric of color fastness to washing and dry cleaning. Especially processed for superior wrinkle resistance.

COHAMA* *fabrics*

COHN-HALL-MARX CO., 1407 BROADWAY, NEW YORK 18

A Division of United Merchants and Manufacturers, Inc. • *Reg. U.S. Pat. Off.

the
eyes
of
America
are
on

Princeton's
Mutation*

the
fabric
that
rivals
nature's
most
precious
furs





GALEY and LORD

A MEMBER OF BURLINGTON INDUSTRIES





IS IT
FUR
REAL?

it's more exciting...

IT'S **FURALLA®**

ALAMAC
KNITTING MILLS

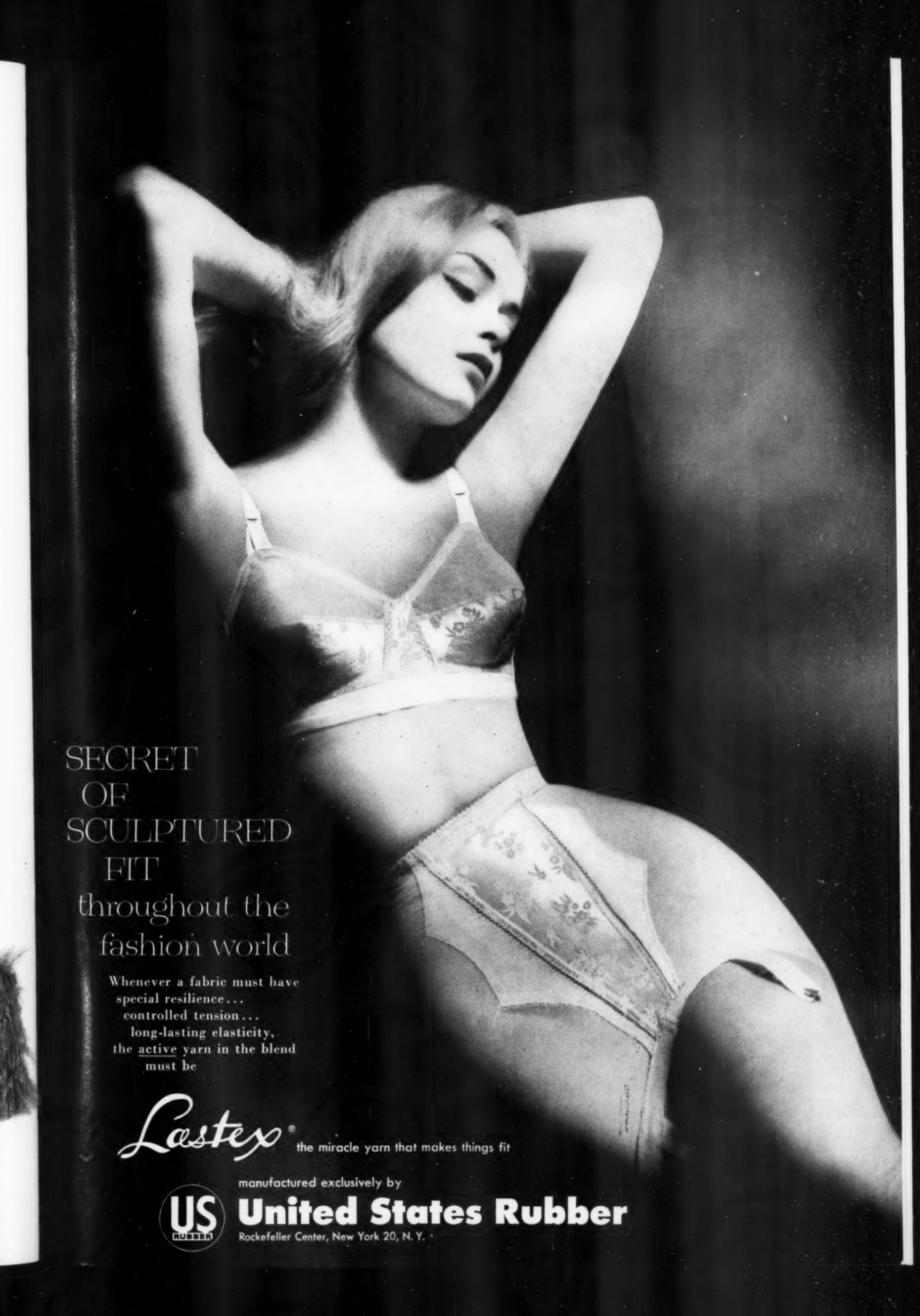
1412 BROADWAY, NEW YORK, NEW YORK

Furalla®
by Alamac

A LUXURIOUS FUR-LIKE FABRIC
ORLON-DYNEL

spot clean with *White Frost*
FOR COMPLETE CLEANING USE FURRIER METHOD
OR SPECIAL PROCESS DRY CLEANING
DO NOT BRUSH, STEAM OR PRESS





SECRET
OF
SCULPTURED
FIT
throughout the
fashion world

Whenever a fabric must have
special resilience...
controlled tension...
long-lasting elasticity,
the active yarn in the blend
must be

Lastex® the miracle yarn that makes things fit



manufactured exclusively by

United States Rubber

Rockefeller Center, New York 20, N. Y. •

From the first advertisement in a series underlining to the distributive trade (Daily News Record, Women's Wear Daily) the vital importance of FINISHES in modern selling, modern profit-making.

FIBER

FABRIC

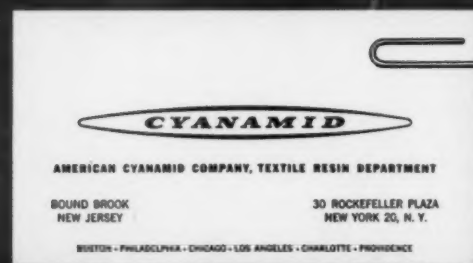
FINISH

THINK OF ALL

3

In the days of the "Yankee Peddler" all that a textile merchant had to think about was fiber and fabric. Today the smart merchant of textile goods must know not only an increased number of fibers and fabric constructions, but finishes as well—because modern finishes transform the character, performance and sales appeal of almost every fiber and fabric on the market. Today no fabric manufacturer, no cutter, is making the most of his opportunities unless he finds out what modern finishes can do for his merchandise.

And no retailer can afford to overlook the promotional opportunities available today in the better products made possible by new and improved textile finishes!



PRODUCERS OF THE WORLD'S FINEST TEXTILE RESINS



*"...would you realize
what Progress is,
call it Tomorrow."*

Victor Hugo

**KLOPMAN MILLS
SALUTES THE FABRIC INDUSTRY
ON THE FORTHCOMING
TEXTILES U.S.A. EXHIBITION**

In the fabrics created today for tomorrow's fashions is seen steady progress toward increasing beauty and convenience. That textile manufacturing is one of the *modern arts* . . . a forward-looking, onward-moving art . . . is handsomely acknowledged by the exhibition to be held at the Museum of Modern Art.

Klopman Mills is proud to have a place in "Tomorrow." As part of the progress to an ever better future, Klopman reserves its famous OK selvage mark to identify those outstanding greige fabric constructions which have been tested and proved to meet highest standards of quality, value and dependability.

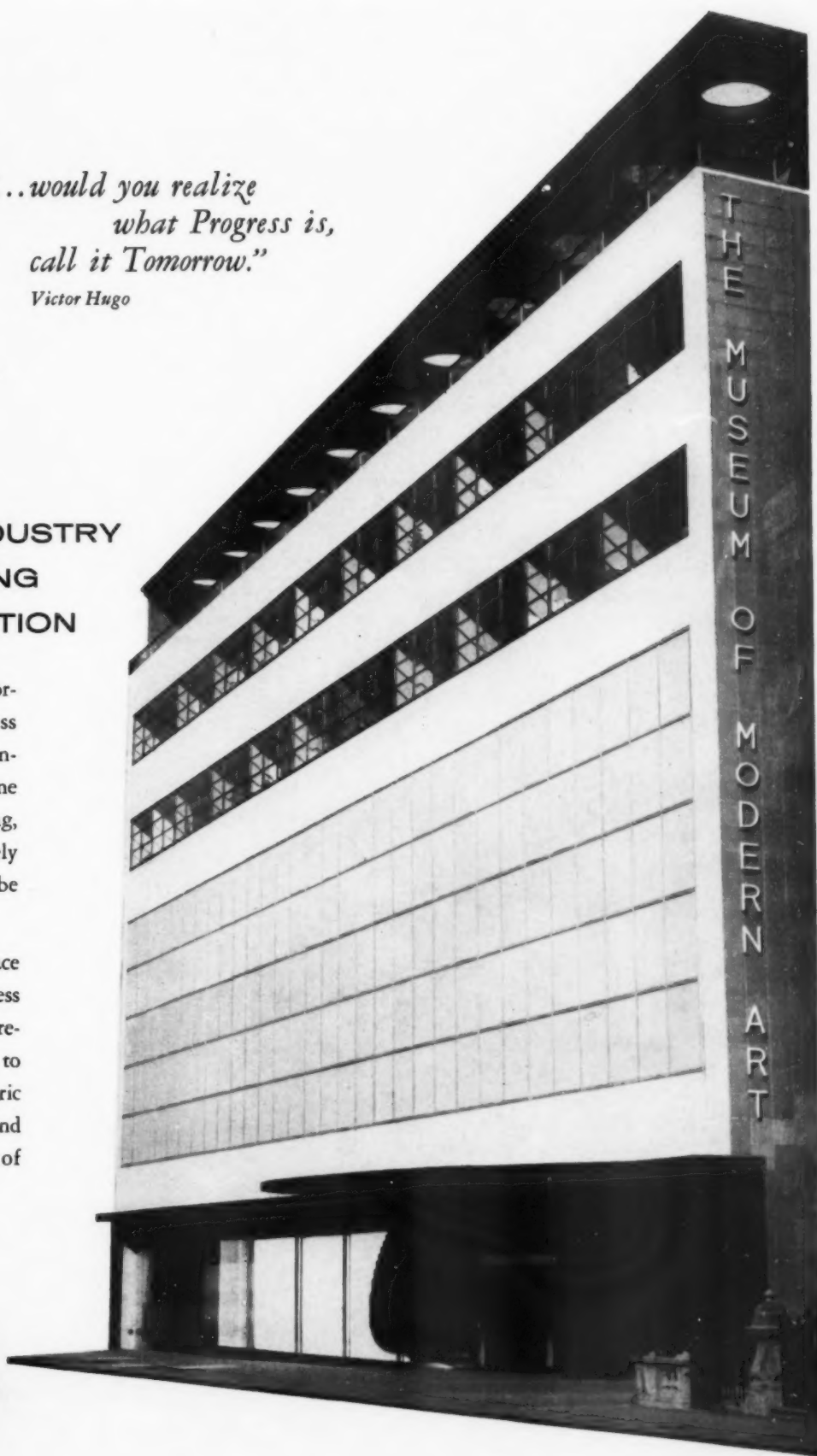


**YOU'LL FIND
THIS QUALITY OK
ONLY ON FABRICS
OF SOUND
CONSTRUCTION**

Klopman and quality fabrics . . . synonymous for 26 years

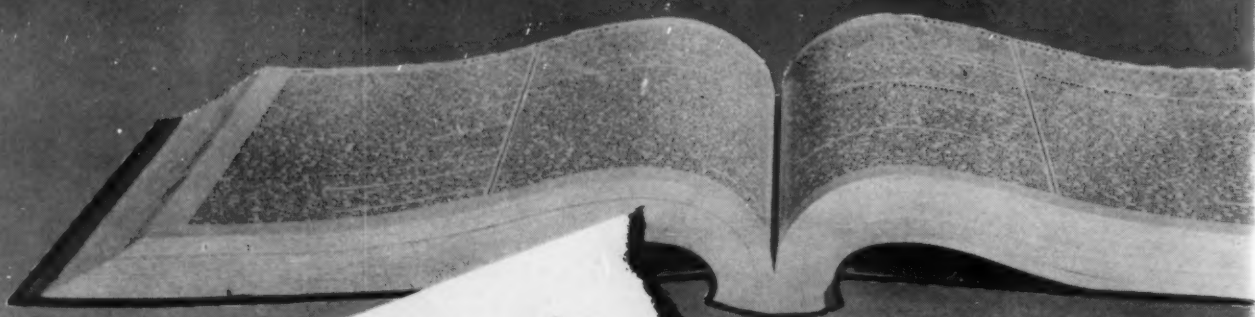
KLOPMAN MILLS, INC.

450 SEVENTH AVENUE, NEW YORK 1, N. Y.
Longacre 4-1490



you can't tell a book by its cover...

and there's more to FELT than meets the eye



THOSE WHO WANT THE FINEST
INSIST ON...

Continental

the **QUALITY FELT**

for FASHION
for INDUSTRY

The CONTINENTAL name on the felt
you buy insures top performance, whether
your need be for fashion or industry.
There's a CONTINENTAL Felt to
serve your every purpose.

FREE — Send today for Felt Fashion Color
Chart or folder of Samples and Applications
of CONTINENTAL Felt for Industrial Use.

CONTINENTAL FELT COMPANY, INC. 1905
22-26 WEST 15th STREET
NEW YORK 11, N. Y.

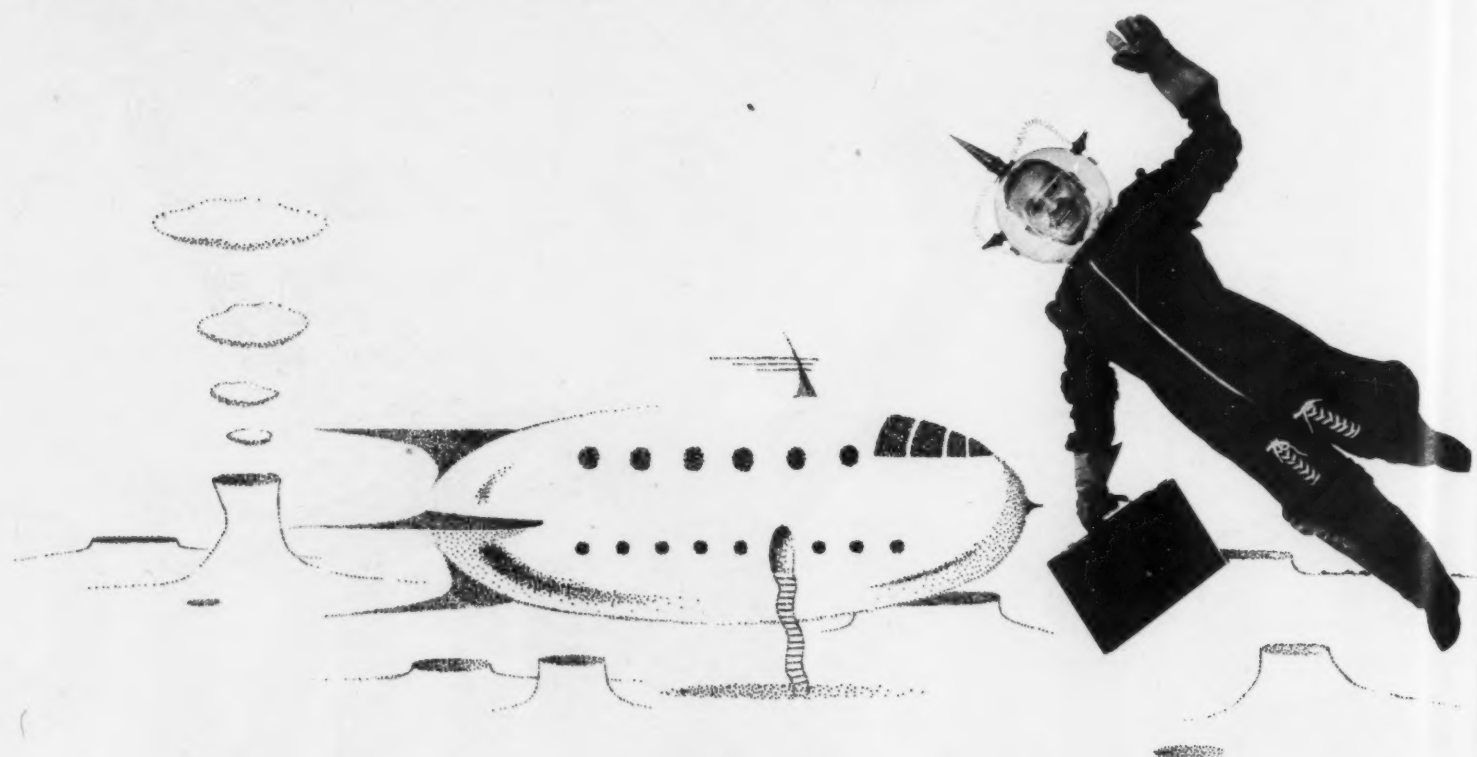
new
world
of

RAYONS

presented by
Courtaulds' Coloray and J. P. Stevens & Co. Inc.
in collaboration with 11 of
America's leading converters



from the heart of Coloray rayon fiber...



WONDERFUL COLOR for th

the beauty...the richness...above all the colorfastness vital to modern merchandise


Climb into your space suit and soar into the new world of rayons from the looms of Stevens. Responsible for the extraordinary color quality and color performance of the new rayons is Courtaulds' brilliantly successful rayon fiber, Coloray. Here is a rayon with a touch that is pure heaven—and a heart that is pure color. And Coloray's deep-seated color can't be dislodged by the onslaughts of washing, cleaning, sunlight, perspiration, gas and atmospheric fumes. It's *permanent* color—permanently *beautiful*.

Look around you and see for yourself the marvelous richness of Coloray color! Color that is uniform in every yard of finished fabric. Color that is versatile beyond belief. For the 19 basic shades in Coloray fiber can be blended thousands of ways to produce almost any shade of fashion meaning.

No wonder the foremost creators of fabrics and fashions look to Coloray for the colors of the future — today!



or the new world of rayons

COLORAY 

Rayon fiber with Captive Color . . . "can't escape!"

For further information, write:

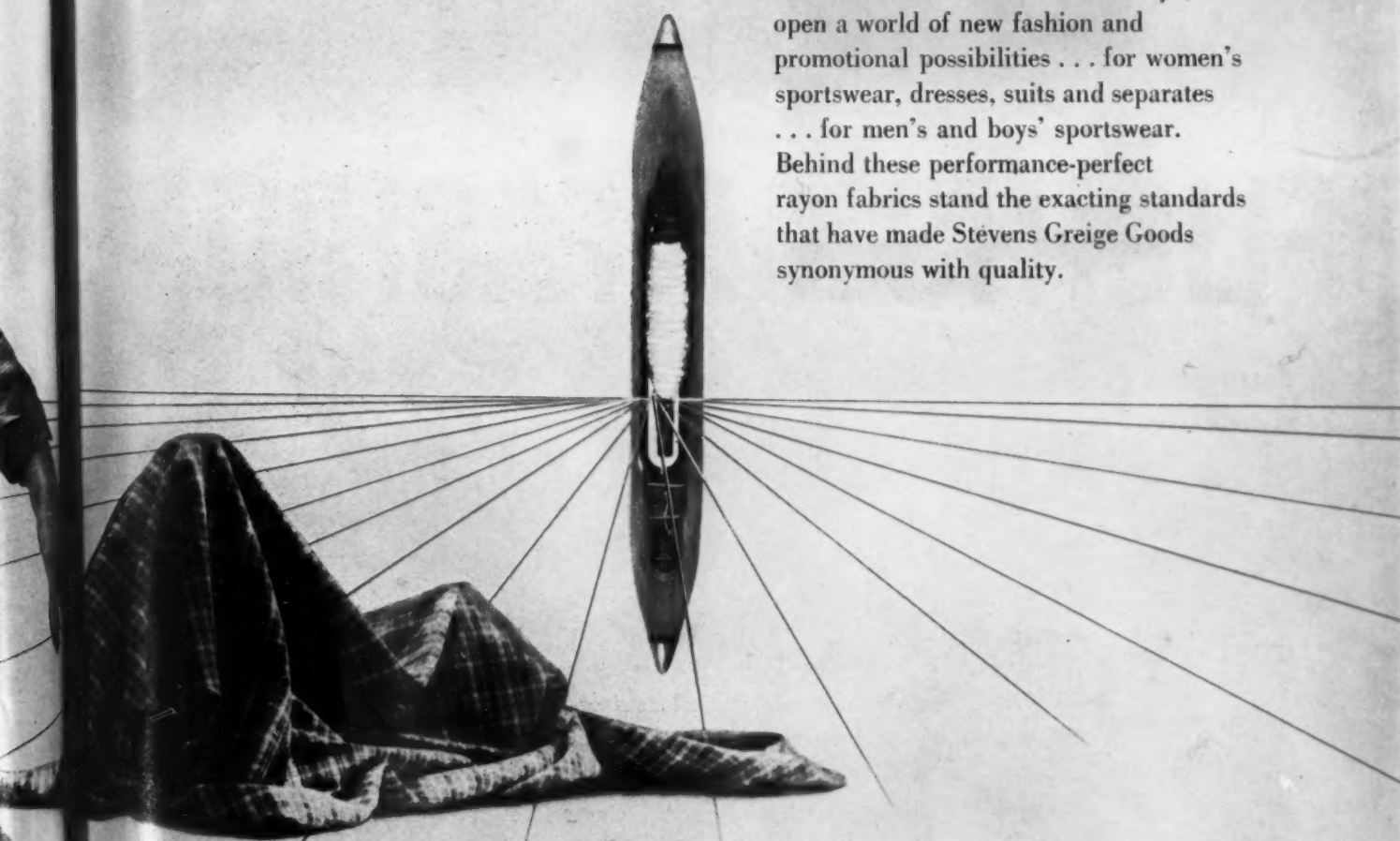
COURTAULDS (ALABAMA) INC. first name in man-made fibers, first name in solution-dyeing
600 Fifth Avenue, New York 20 • Greensboro, N. C. • Le Moyne Plant, Mobile, Ala.

Rayon



on in new perspective
designed and woven by
Stevens

Prophetic patterns, textures, colors
put rayon in an entirely new perspective!
Stevens creative weaving, plus the
renowned color fastness of Coloray®,
open a world of new fashion and
promotional possibilities . . . for women's
sportswear, dresses, suits and separates
. . . for men's and boys' sportswear.
Behind these performance-perfect
rayon fabrics stand the exacting standards
that have made Stevens Greige Goods
synonymous with quality.



J. P. Stevens & Co., Inc.

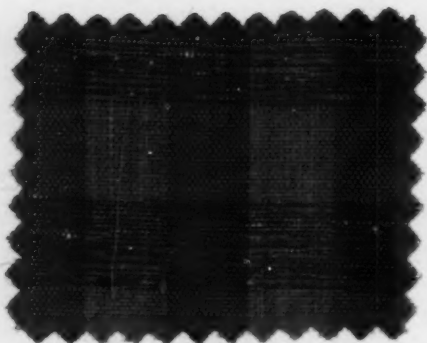
Stevens Building, Broadway at 41st St., New York 36, N. Y.

Atlanta • Chicago • Los Angeles • San Francisco • Boston • Dallas • St. Louis • Detroit



Reg. T.M. Courtaulds' (Alabama) Inc.

at America's leading converters



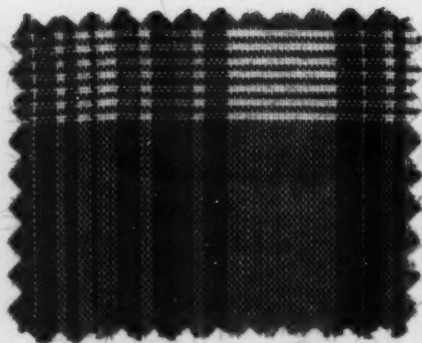
Ameritex • SHOWS WINDA

Color checks with a new dimensional feeling achieved by undertones of black . . . overtones of white. Red, blue, green, turquoise, brown, wine, black, gold, terra cotta, with Coloray's outstanding colorfastness. Washable. Crease-resistant finish. In top favor for dresses and men's sportswear.

Order direct from Ameritex, Dept. 20, 1412 Broadway, New York 18

100% COLORAY RAYON WOVEN BY STEVENS

FLIGHTS OF FASHION



ASCO SHOWS COLORAMA

Clusters of multicolor stripes on blue, brown or red backgrounds. It's a new Asco fabric that washes safely, resists wrinkles, refuses to fade, streak or run. Ideal for men's and boy's sport shirts, children's dresses, misses' fashions.

Order direct from A. Steinam Co. Inc., 343 Fourth Avenue, New York 10

100% COLORAY RAYON WOVEN BY STEVENS



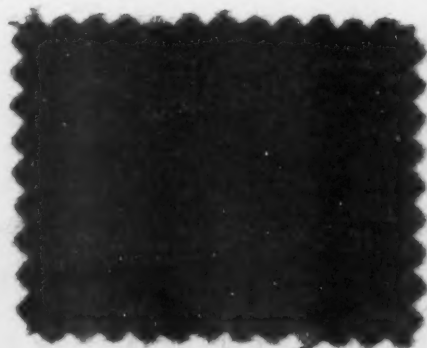
Carousel SHOWS CARAMA

Striking shadow plaids and stripes . . . new combinations of misty and vivid tones. Mist-and-blue, mist-and-green, mist-and-grey. A washable, crease-resistant, *colorfast* fabric—new and exciting for women's ready-to-wear, men's and boy's sportswear.

Order direct from Carousel Fabrics, Inc., 255 Fifth Avenue, New York 16

100% COLORAY RAYON WOVEN BY STEVENS

from the new world of rayons



Earl-Loom SHOWS COMORICO

New thick-and-thin striated rayons in colorfast blue, maple, red, grey, rust, gold or aqua . . . soft colors . . . softer-than-soft texture! Crease-resistant finish. Made to order for dresses and sportswear.

Order direct from Earl-Loom Fabrics, 181 Madison Avenue, New York 16

100% COLORAY RAYON WOVEN BY STEVENS

at America's leading converters

Fluegelman SHOWS BAYA D'OR

Exotic India stripes of glowing Coloray and twinkling Lurex! Turquoise, saffron, jade, charcoal brown, charcoal black—completely colorfast... washable, pre-shrunk and crease-resistant. For high style creators and piece goods departments.

Order direct from N. Fluegelman & Co. Inc., 1412 Broadway, New York 18

100% COLORAY RAYON WOVEN BY STEVENS

VARIETY UNLIMITED

Hess, Goldsmith

SHOWS KOVELLA

Rayon with a complexion like cashmere... in muted stripes of colorfast gold, rust, blue, red combined with grey. Kovella also appears in brilliant novelty checks and coordinated greys. Crease-resistant finish. Featured for men's and women's sportswear, women's ready-to-wear.

Order direct from Hess, Goldsmith, Inc., 1400 Broadway, New York 18

100% COLORAY RAYON WOVEN BY STEVENS

Lankenau SHOWS SERENADE

Rich stripings of color and black in rayons with the new brushed surface. Feature colors are gold, turquoise, brown, blue, red, green, grey. Colorfast, of course. Crease-resistant finish. Serenade is a dominant theme in dresses, separates, sportswear for men and women.

Order direct from Lankenau Co. Inc., 1450 Broadway, New York 18

100% COLORAY RAYON WOVEN BY STEVENS

from the new world of rayons

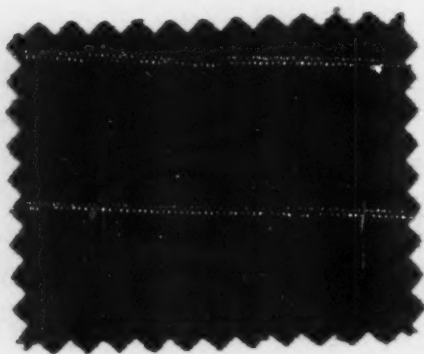
Meadtex SHOWS REGENCY'

Another new vista in rayon . . . wide windowpane checks with snowy surface flecks. Basically blue, red, turquoise, tan, grey—all colorfast colors, naturally. Fully crease-resistant. For men's and boy's sport shirts.

Order direct from Meadtex Fabrics Co. Inc., 440 Fourth Ave., New York 16

100% COLORAY RAYON WOVEN BY STEVENS

at America's leading converters



Reltex SHOWS INDIAN MADRAS

The splendors of Eastern color captured in rayon with hairline stripes of Lurex. Peacock, bronze, red, grey, blue, brown. Washable, crease-resistant and colorfast, of course. Wonderful for fashions of every "size"—misses, juniors, teens.

Order direct from Reltex Fabrics, 1410 Broadway, New York 18

100% COLORAY RAYON WOVEN BY STEVENS

BRILLIANT PERFORMANCE

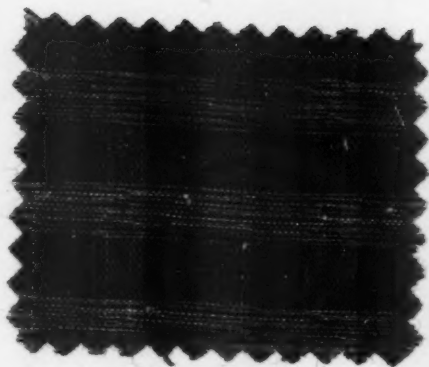


Rosewood SHOWS PAMPLONA

Newly elegant: rich, deep tones of colorfast rayon with undertones of black ... in small-scaled checks. And the hand of the fabric is deliciously soft and downy! Rust, blue, red, gold, brown, peacock. Crease-resistant. Ideal for dresses and all sportswear.

Order direct from Rosewood Fabrics, 1410 Broadway, New York 18

100% COLORAY RAYON WOVEN BY STEVENS



Shirley SHOWS BINGO

Crisp contrasty checks in clean-cut colors crossed with black. A dozen color combinations—all amazingly colorfast. Bingo is practically perfect: guaranteed washable and crease-resistant. A winning rayon for casual apparel—men's and women's fashions.

Order direct from Shirley Fabrics, 1412 Broadway, New York 18

100% COLORAY RAYON WOVEN BY STEVENS

E from the new world of rayons

the beauty . . . the richness . . . the colorfastness vital to modern merchandise

The new world of rayons opens the door to new promotion possibilities. Here is the beauty . . . the versatility . . . the practical performance your customer wants today.

These are the *new* rayons that are rushing to the forefront of fashion in women's wear, men's and boy's wear, children's wear and everywhere!

For further information, contact your leading resources.

THE NEW WORLD OF RAYONS...

presented by **Courtaulds' Coloray**

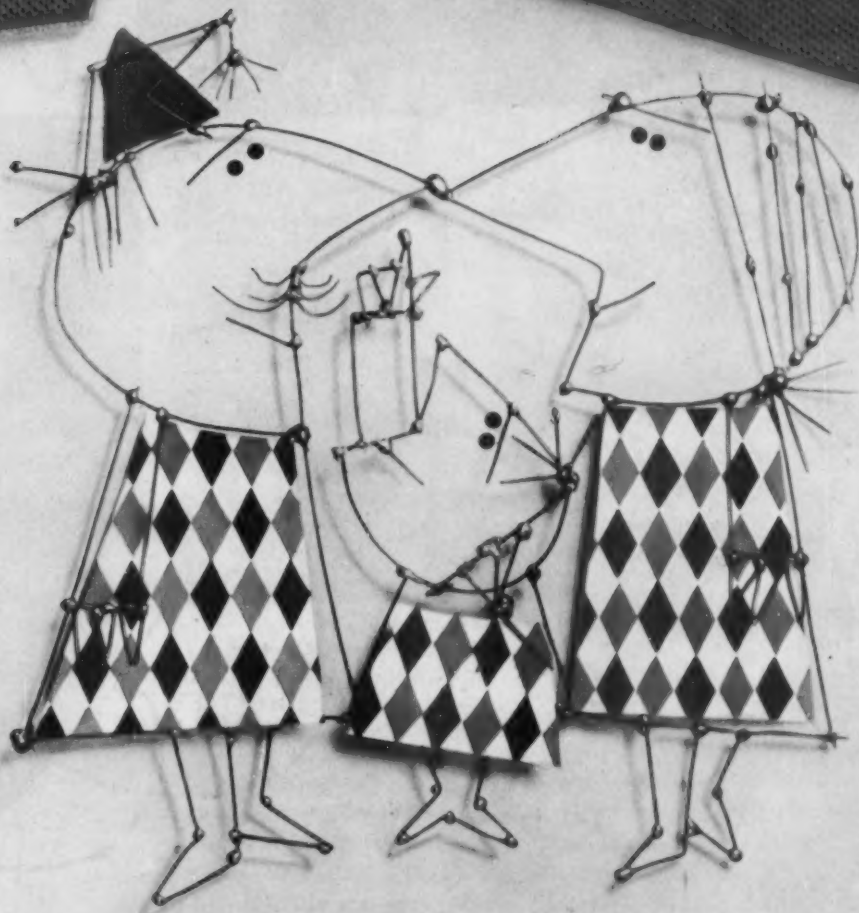
and **J. P. Stevens & Co., Inc.**

in collaboration with 11 of America's leading converters



PAJAMA

begins
with
"PA"
and ends
with
"MA"



For apparel that appeals to every member of the family, you must think of every member.

If Pop purchases, Mom is the maintenance department. She wants practicality in addition to fashion sense and value. Here at Beaunit we create fabrics that open purse strings. Select

from the big, lively family of Beaunit fabrics Redmanized® shrunk-to-fit cotton knits, lovely fleecy synthetics, woven shirtings, tricot pajama fabrics and many, many more.

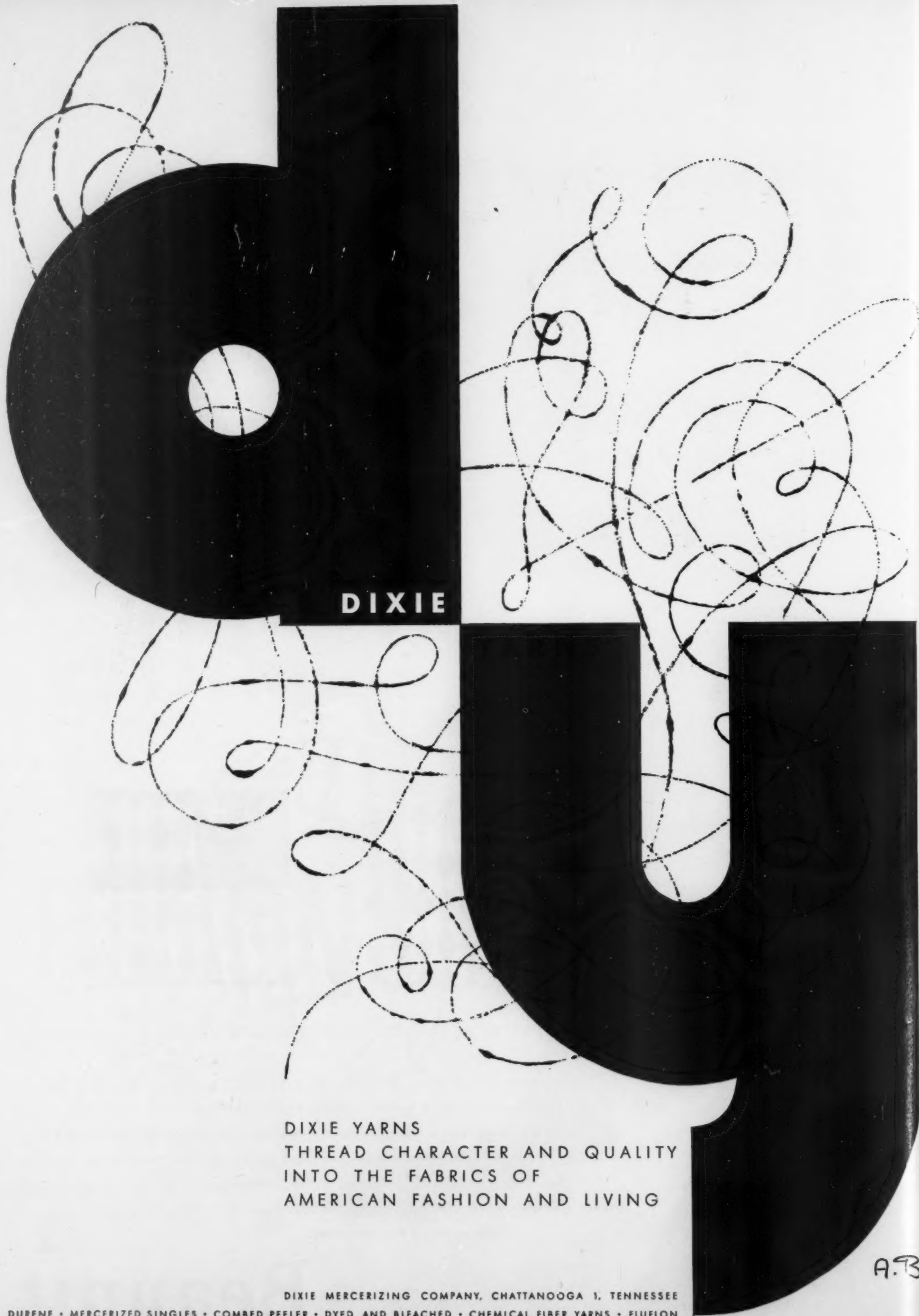
Come on in and meet the family!



Beaunit

 fabrics

Beaunit Mills, Inc., 450 Seventh Avenue, New York 1, BRyant 9-9300



DIXIE

DIXIE YARNS
THREAD CHARACTER AND QUALITY
INTO THE FABRICS OF
AMERICAN FASHION AND LIVING

DIXIE MERCERIZING COMPANY, CHATTANOOGA 1, TENNESSEE
DURENE • MERCERIZED SINGLES • COMBED PEELER • DYED AND BLEACHED • CHEMICAL FIBER YARNS • FLUFLO

A.B.



Candalon

Gently
DOES IT!

The new foam-interlined fabric
that subtly shapes the perfect cup

Whether you're small-busted, large or medium, you'll be gently molded to perfect proportions, with *Gently*—the new foam-interlined fabric that subtly shapes the bra cup and shapes you. Candalon Gently uses a thin, *thin* lining of foam and bonds it permanently between two layers of fabric.

Result: a cup with permanently perfect shape.

Look for the *Gently* label. You'll find it on some of the best-known bras.

Candalon-®

Made exclusively by Collins & Aikman, America's Largest Maker of Foam-Bonded Fabrics, 210 Madison Avenue, New York 16, N.Y.

Handmaiden to beauty...
Twin sister of fashion...
Inspiration for romance...

Lace... thine is a world
of beautiful women!

*Laces by
Ametex*

American Textile Co., Inc., 25 East 31st Street, New York, N. Y. Mills Pawtucket, R. I. Ametex Limited, 25 East 31st Street, New York, N. Y.

*ten ways
to say*



If you can say

- pilling is no problem

If you can say

- they never shrink or stretch out of shape

If you can say

- their subtle cling never restrains

If you can say

- they wash easily, perfectly

If you can say

- they actually look better after they're washed

If you can say

- they dry quickly, never need blocking

If you can say

- they're wonderfully absorbent

If you can say

- they have a luxurious hand—soft, warm, lively

If you can say

- they're never cold, clammy, slippery

If you can say

- they resist moths, mildew, perspiration

then it's quite clear that you're talking

about beautiful "Ban-Lon" sweaters.



the test is
in the touch

For more detailed information about beautiful "Ban-Lon"
sweaters, contact your regular source of supply or write to:
"Everglaze" Marketing Division • P. O. Box 189, Wilmington 99, Delaware

"Ban-Lon" is a trade-mark identifying yarn produced by an exclusive bulking process owned and controlled by Joseph Bancroft & Sons Co. The mark may be used only by licensed manufacturers and only on yarns and products produced therefrom which have met standards controlled and prescribed by Joseph Bancroft & Sons Co.

Sweaters by (top) Rembrandt, (center) Bobbie Brooks, (bottom) Old Colony

MUSEUM OF MODERN ART, AUGUST 28th TO NOVEMBER 4th, 1956

textiles, u. s. a.

*American Fabrics Fall Issue
to be published on August 28th, 1956
will be entirely devoted
to the forthcoming*

*American Textile Exhibition
created by the Museum of Modern Art
and American Fabrics Magazine*

textiles, u. s. a.

This special issue will not only comprise the Official Catalog of all fabrics selected for the Exhibition, fully illustrated with swatches, but it will also be an exceptionally rich and brilliant commemorative presentation marking the coming of age of one of the nation's great industries.

This issue will be indispensable for all concerned with the apparel and decorative and industrial fields, and for those in every phase of the textile industry itself.

Because the demand for this unique issue will necessarily be greater than usual, be sure to reserve your copy now by ordering on the attached coupon.

Note to Advertisers: Advertising in this issue will be limited. Your early cooperation in reservations is requested. Call or write: AMERICAN FABRICS, 551 Fifth Avenue, New York, N. Y. MUrray Hill 7-9292.

AMERICAN FABRICS 551 Fifth Avenue, New York

Please enter the following subscriptions for American Fabrics

One year, \$12 ☐ Two years, \$20 ☐

Payment enclosed ☐ Bill me ☐

Name

Company

Address

City Zone State

ARNEL DELIGHTS AMERICAN DESIGNERS



Anne Fogarty loves
the wiltless look
of sharkskin
of Arnel triacetate

Anne Fogarty turns her hand to the *most beautiful sharkskin ever loomed*. Made by Cohama entirely of Arnel, it has a texture that lends itself perfectly to the clean, easy lines she favors. It *pleats magnificently*, as you can see. It has the happy faculty of *keeping all of its pleats intact* through hand washing. It never shrinks or stretches out of shape. And it never loses its *special talent for staying fresh and smooth and sparkling*.

Celanese® Arnel®

Celanese Corporation of America, New York 16



Mr. Mort

loves the freshness of Arnel-and-cotton

For sheer enchanting prettiness, nothing touches these dresses of Mr. Mort.

He uses a magnificent new fabric—Cohama's "Treasure," a combination of Arnel and cotton.

It is cool and silky looking, undeniably pretty—and as virtuous as it is beautiful.

It can be *washed* in an automatic, needs the barest touch of an iron, and *stays as colorful and cheery* as it looks on this page.



B. H. Wragge

loves the easy grace of sharkskin of Arnel triacetate

Sharkskin, beloved fabric of B. H. Wragge, emerges at its fabulous best in

Cohama's weave that is entirely Arnel. It has all of the rich character he likes so much, all of the smooth clean surface. Yet it *behaves astonishingly*. It *almost refuses to wrinkle*.

It presses in almost no time with a hot iron. And it *stays smooth and cool and wiltless*, even on the dampest days. Celanese Corporation of America, New York 16.

ARNEL THE NEW CELANESE EASE-OF-CARE FIBER



David Crystal loves
the soft touch
of jersey
of Arnel triacetate

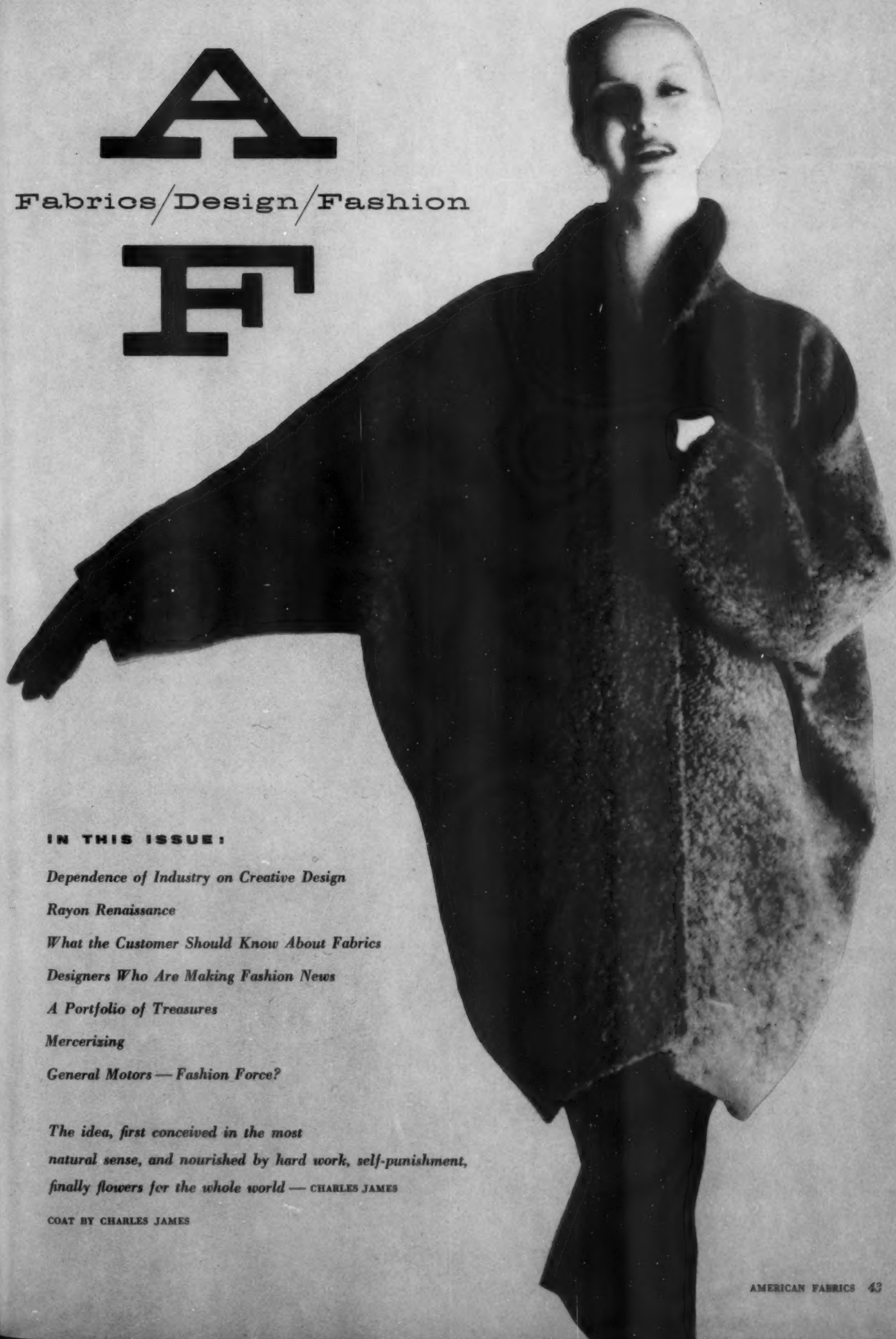
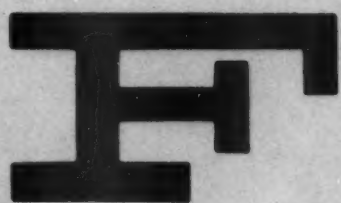
David Crystal expresses the soft, easy American look in a superb new jersey of Arnel. He finds the fabric *deliciously soft and rich*. It has an uncanny *knack of staying smooth and wiltless*. Its *pleats remain serene* through hand washing. It needs little or no ironing. It never shrinks or stretches out of shape. And it looks, as you can see, absolutely beautiful.

ARNEL
Celaneese

CORPORATION OF AMERICA, NEW YORK 16



Fabrics/Design/Fashion



IN THIS ISSUE:

Dependence of Industry on Creative Design

Rayon Renaissance

What the Customer Should Know About Fabrics

Designers Who Are Making Fashion News

A Portfolio of Treasures

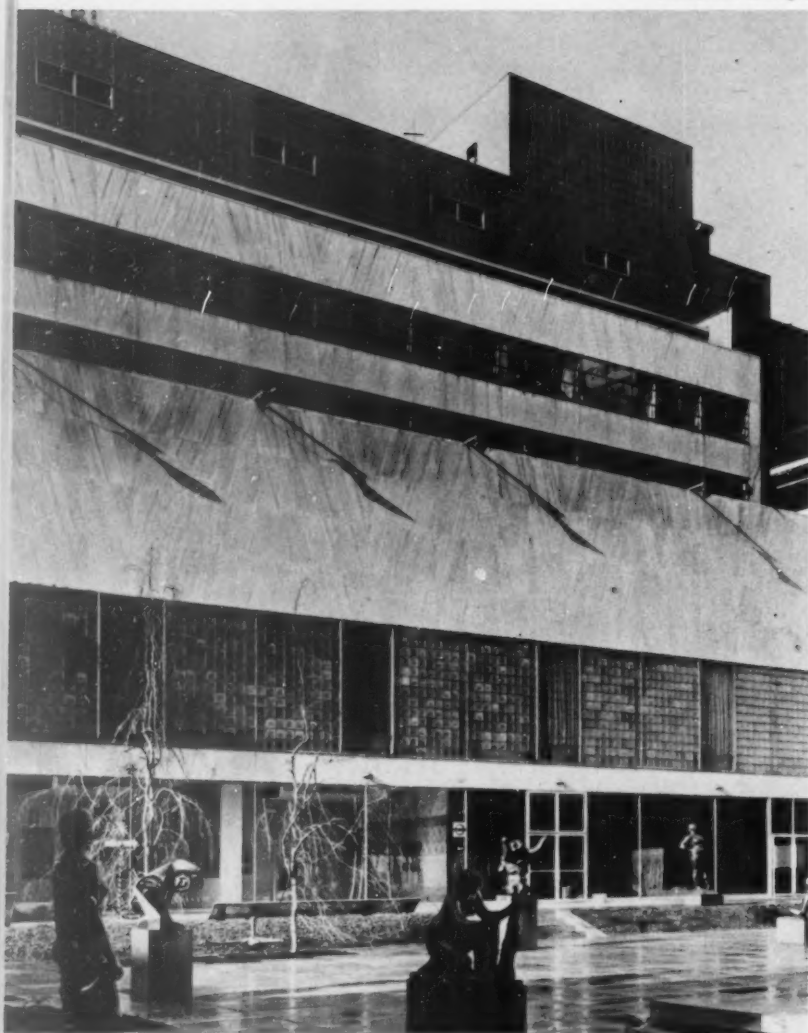
Mercerizing

General Motors — Fashion Force?

*The idea, first conceived in the most
natural sense, and nourished by hard work, self-punishment,
finally flowers for the whole world — CHARLES JAMES*

COAT BY CHARLES JAMES

Alexander Georges



Above: The Abby Aldrich Rockefeller Sculpture Garden of the Museum will be the setting for one part of *Textiles U.S.A.*, Aug. 29-Nov. 4, 1956.
Below: The famous Eames side chair introduced in 1946.



Herbert Matter

The dependence of

One characteristic of the present decade, compared with those which preceded it, is the speed with which new design ideas penetrate to mass levels, not only in fashion and decoration but in textiles generally. This acceleration is connected with increased speeds of communication, improved processes of reproduction, increased facilities in printing and especially with the speedier dissemination of fashion news, so that a woman on the West Coast engaged in her household chores can pause in her work to enjoy a presentation taking place at the same moment in New York.

All forms of modern art are influential in the impact and rapid penetration of new ideas into daily life.

"Modern art plays an important part in shaping the world we live in," Rene d'Harnoncourt, Director of New York's Museum of Modern Art, wrote in 1949. "Sensitive to the conditions of the modern world, it has transformed and remade much of the outward appearance of familiar scenes. Whether we are aware of it or not (and whether we like it or not), it helps to produce the environment of our daily lives. As the artist's concepts are molded by the trends and aspirations of his age, so in turn he molds the appearance of objects 'round him . . ."

It is through the influence of the arts that mass production in the field of apparel and domestic objects of all sorts has moved toward a high level of style. In old times a finely designed garment or piece of silverware was costly because numberless hours of skilled handcrafting determined its price. Today a dress or piece of kitchenware may be equally beautiful and may have behind it an even greater number of hours of skilled designing, crafting and pattern-making or tooling, yet its price may be related closely to the material cost.

Under these conditions the price differential between the finest and the poorest is less, and it is then frequently the design which determines sales. At the mass level, industry has had to recognize that there is less difference

industry on creative design

in appreciation than in wealth, and that it is well worth paying a top designer high fees to design a 25¢ package of cigarettes.

One of the significant factors in the creation of new appreciation and new buying enthusiasm among the public is the contemporary museum. It can, at its best, form a link between the manufacturer of a superior product and the man in the street and, by focussing a spotlight on the creative and exciting quality of new designs, incidentally aid in opening up new selling areas.

Spearheading this present trend in broadening public appreciation is the Museum of Modern Art in New York. This began with the now famous Exhibition of Machine Art held there in 1934, which was announced at the time as: "An exhibition of beautiful objects rather than an industrial show . . . Beauty, mathematical, mechanical and utilitarian, has determined the selection . . ." This early show included such diverse objects as domestic wooden bowls designed by Russel Wright, an outboard propeller by Aluminum Company of America, a chair by le Corbusier, roller bearings by SKF, a pipe by Dunhill of London.

It was followed by several exhibitions in a similar vein: Rugs Designed by American Artists in 1937, Useful Household Objects Under \$5 in 1938, Organic Design in Home Furnishings, including textiles, in 1941, Design for Use in 1944, New Furniture in 1946, Printed Textiles in 1947, a Low Cost Furniture exhibit in 1950.

Special attention should be paid to these exhibitions for they produced a definite new trend in home furnishings. The Designer Charles Eames had shown in the 1941 exhibition and later, during the war, had learned much from the technique of aircraft production about the employment of pressed and molded plywood and the use of metal and resins. In the 1946 exhibition he was able to present chairs with molded plywood backs and seats which had other features quite new in furniture manufacture: rubber mounted joints, electronically welded

(please turn)

Dramatic proof of the pervasive influence of modern art on industrial design.

Left: Bird in Space, by Brancusi.

Right: Propeller blade and base, manufactured by St. Regis Paper Company.





Walker Evans

The American public encountered the molded plywood chairs and tables of Charles Eames, which were to become a staple of modern American interiors, at the Museum's 1946 New Furniture Exhibit.

Industry and creative design... continued

resin jointing, standardization and interchangeability of parts, three point suspension.

The validity of these innovations would perhaps have been much less quickly recognized if the Museum's initiative in presenting Eames' furniture had not fully endorsed it before the public. The subsequent venture of the Herman Miller Furniture Company with Eames no doubt benefited from the Museum exhibition. The rest of the story is told by a decade of growing sales and the significant fact that the Eames chair is found in offices and homes all over the country today, a popularity not equalled since, perhaps, the time of Chippendale.

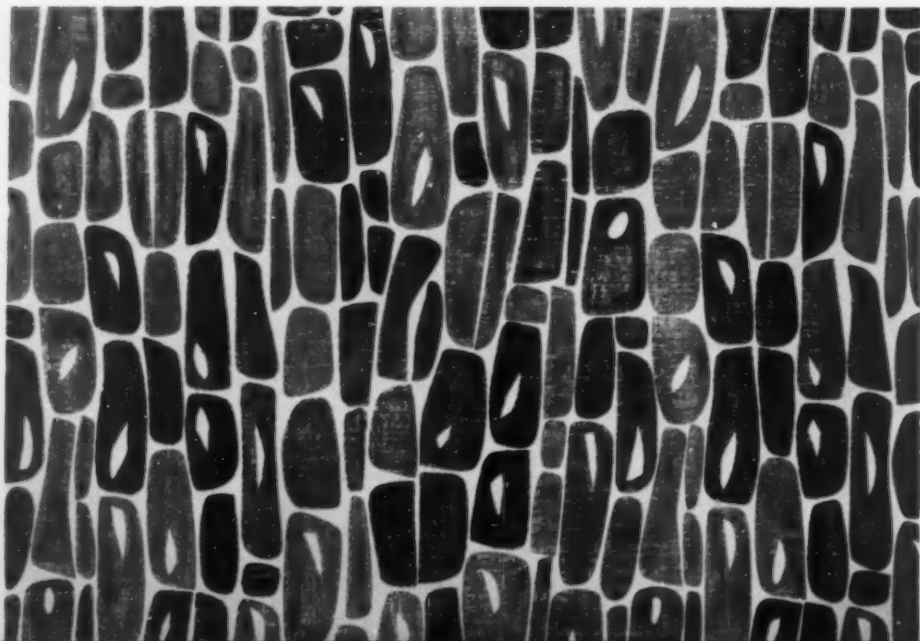
It is necessary to cast this backward glance at the role which the Museum of Modern Art has played in forming an effective link between the public and the brilliant work of some little-known designers, in order to assess correctly the textile project scheduled for this fall. This exhibition, announced in our last issue, and now to be called *Textiles, U.S.A.*, will occupy the whole main floor of the Museum, a part of the garden courtyard and will be devoted to the finest designs in fabric during the last ten years. While this is not the first time the Museum has organized a textile exhibit, it will be far the most important ever undertaken by them.

This exhibition of fabrics which will be drawn from virtually every important textile house throughout the country and many smaller ones, will be installed by Bernard Rudofsky, himself a brilliant designer of furniture and printed textiles, and winner of the Inter-American Award

of the Museum in 1946. In addition to the fabrics themselves, the exhibition will also stress the fundamental roles played by fibers, chemicals and dyes, and yarn in the creation of textiles.

This exhibition will emphasize that in the decade since the war the American Textile Industry has become independent in practically every phase of textile creation. It underlines the fact that European fashion designers are today turning their eyes toward American fibers and fabrics in creating their own fashions. It draws attention to the contribution of the whole industry to the life of the nation, to our domestic trends and to implementing our new ways of life. It will illustrate the fact that the fibers which used to be basic to the textile categories of wool, cotton and silk fabrics, are today being combined and blended in fabrics engineered for specific end uses. It will illustrate, in another phase, the dependence of our industry on textiles, and the contribution new fiber discoveries are making to industrial techniques.

The cultural level of peoples can often be partially assessed in terms of their textile achievements. To whichever period we turn we find that there is a relation between the fine fabrics which have survived and the measure of civilization which prevailed. AMERICAN FABRICS does not hesitate to endorse the action taken by the museum in organizing this important exhibition, *Textiles, U.S.A.*, and, in endorsing it, expresses the hope that all in the industry will join in giving the Museum every aid in assuring the exhibition a success worthy of the nation's textile achievements •



Stone patterned fabric of brown, yellow, purple on white ground, designed by Girard, Saarinen, with Eames as coordinator, was awarded honorable mention in Printed Textiles for the Home Exhibit in 1947.

*Duvette
coordinated
crease-resistant
napped, all-Coloray
fashion fabrics
by COHAMA*

Color Coordination

... in new high-style rayons

Depth of texture, body without weight, plus washability characterize Duvette, a new softly brushed fabric launched by Cohama in a range of brilliantly coordinated colors aimed at all markets in men's, women's, and children's wear.

IN PRESENTING THIS BRUSHED FABRIC, Cohama has stressed color coordinations which, in addition to their fashion importance, make use of the color stability of Coloray yarns. A wide variety of striped and checked patterns that have a dimensional quality are supported by an interesting choice of plain fabrics.

Woven of 100% Coloray, Duvette is completely washable, retaining its soft hand and surface texture after repeated launderings.

The fabric possesses remarkable wrinkle recovery. Not only has it been subjected to a special finish but the napped surface tends to insure a neat appearance which will not wilt with wear.

The versatility of coordinated fabrics is a key to the volume fashion market, and Duvette is designed to fill the need for versatile fashion appeal and to give top-level performance.



*At left: Checked jacket with solid trim; slim skirt matches trim.
At right: Typical school dress in colorful stripe. Both in Duvette.*

A well-known textile house proves that the charm of traditional fabrics from other countries can be retained in their contemporary American translation into cotton fabrics aimed at mass distribution in apparel.

New Interpretations of

Wamsutta's soon-to-be-launched program of *Round-the-World* fabrics, judging by the India-inspired group, the first of the series to come off the looms, would seem to have taken up a challenge. This challenge lies in the fact that, in seeking ideas abroad and in their translation for volume production, there is a fine line drawn between copying (no matter how faithful the copy) and an interpretation to which a genuine appreciation has been brought. The creative talents of the textile designer must be illuminated both in his evaluation of the original object of inspiration and in the new product. The significance of these cottons is that they have captured the spirit of the original handwoven textiles in color and texture and yet are volume priced.



It is the conviction of Norman Layton, vice president and merchandise manager of Wamsutta, that textiles of other nations can be interpreted for American markets and yet keep the inherent beauty of the original fabrics from which they are drawn.

There are two categories in Wamsutta's India group: dobby cottons that simulate embroidery and the bleeding Madras fabrics. All are of combed, yarn-dyed cotton and all have a crease-resistant finish that imparts a firm yet pliable hand.

In translating the embroidered cottons, little has been lost but cost is dramatically reduced with the use of brilliant yarn-dyed cotton, rather than silk, to achieve the embroidered look. The design motif, consistently geometric in feeling, is spaced at regular intervals in a ribbon effect and supplies colorful relief to black grounds with or without borders. The use of dark grounds with embroidery of brilliant turquoise, vermillion, or green is found to be typical of the regions around Hyderabad and Karnatak where dark blouses are traditionally worn to set off radiant saris. In America, these cottons are suitable for summer in the city, fall and even winter wear.

Equally noteworthy are the bleeding Madras group in which as many as nine colors are used in a single cloth. These fabrics utilize a technique of printing additional colors in stripes over yarn-dyed woven plaids to create an illusion of color bleeding onto color for an effect of unusual richness and authenticity.

It is apparent to any observer that the beauty of Indian



Color is surprinted on a woven yarn-dyed plaid to achieve bleeding effect of traditional Madras cotton fabrics.

WAMSUTTA MILLS

Ancient Indian design is found in sophisticated modern American cotton fabric powerloomed by Wamsutta Mills. Embroidered stripe effect allows for interesting detailing.

Classic shirtwaist assumes new significance when styled in India-inspired cotton fabric. Dress designed by Gaylene benefits from textured chic of colorful embroidery on black ground.

Indian Fabrics

fabrics has its basis in history, and the charm of the two types of Indian fabrics which Wamsutta Mills has undertaken to powerloom is a recognition of what Indian textiles represent. They have never been greatly concerned with fashion, but, rather, reflect a way of life. Colors are symbolic for certain phases of life's experiences. Color is a language in which red symbolizes love and, according to ancient custom, is worn by a young woman in the early days of marriage. Yellow designates spring. Maroon and black are for mourning. Also, some understanding can be drawn from the close relationship of colors to geographical areas. For example, in regions where the sun is hot and the land arid, textile colors tend to be brilliant to compensate for the barren landscape, while in the hilly, forest areas, garments are subdued and the luxuriant foliage dominates the scene.

The India-inspired cottons lead off the group of Round-the-World fabrics. This is the beginning of a program designed to be continued through the fall of 1956 and to reach a climax in the stores in the spring of 1957. The creation and development of this series is yet another example of our textile industry's capacity to extend its horizons and make a contribution to contemporary design within the framework of American mass production•

Dobby-type cotton fabric simulates ancient Indian embroidery with brilliant cotton yarns on black ground.

WAMSUTTA MILLS



Progress Report... Arnel

Today Arnel has reached the second stage of its promotion although it is only a short sixteen months since it was first introduced, fresh from the laboratories of the Celanese Corporation of America. No fiber, natural or man-made has ever made so much progress in so short a time. We report below on the fabrics in the market in which Arnel may be found.

THE NUMBER OF ARNEL fabrics being cut up today is somewhat smaller than it was when we issued our first report on Arnel (American Fabrics No. 33), but the buying of these is in greater depth. Last year, after its introduction, buying was in all cases modest and, while success was registered everywhere, consumer acceptance in any particular construction was not established beyond doubt.

In the present phase, fewer fabrics are being promoted — there are possibly some eighteen constructions in the hands of several hundred cutters — and Celanese promotional

quantities which make it a serious factor in their lingerie prospects. Here it competes with nylon goods in the lower price brackets.

Printed Arnel jersey has been extremely well received in the market for misses' and women's dresses, chiefly in the medium to better range. It possesses advantages of sharper colors and washfastness but its opaqueness and pleasanter hand are the merits on which it is finding a place. Arnel jersey with some nylon in it is selling fairly well in the dress and sportswear market. A 55-denier tricot for men's shorts and underwear is also meeting with success. Most promising summer wear for infants and children are jersey types embossed with a variety of textures that do not wash or iron out, and Arnel and cotton arrangements in puckered fabrics.

In the blouse field for fall, sand crepes and satins are doing well, and the newest interest is in the tissue faille family, where the crisp and silk-like hand of Arnel and its dimensional stability have enabled it to replace acetate in luxury items.

An important fabric category for Arnel is sharkskins, which appear in several weights, including all-filament and filament-with-spun arrangements. These are going into playclothes, active sportswear, spectator casuals, nurses' uniforms, and into Prospector types of apparel, separates and women's suitings, and rainwear where spun filling is used.

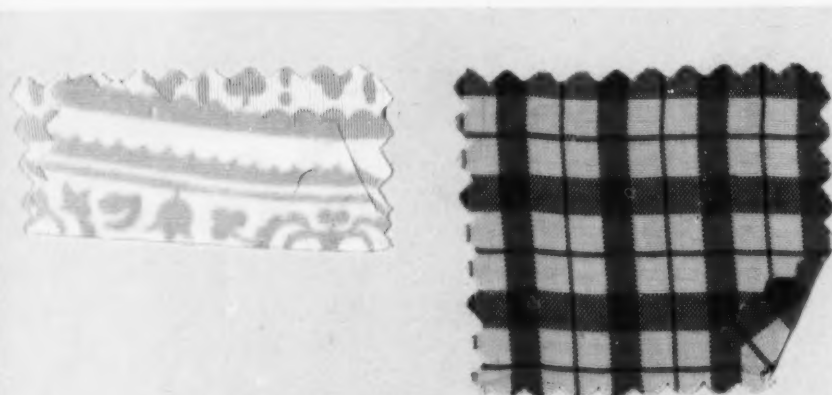
One of the most promising arrangements is filament Arnel combined with cotton in a fabric which will carry permanent pleats satisfactorily and yet can be finished on cotton machinery. This is likely to provide strong competition in areas at present occupied by Orlon and cotton. In broadcloths, chambrays and plain fabrics, Arnel and cotton can be union dyed, opening up a wider market.

A leading converter is producing fabric for wash-and-wear slacks of rayon warp with Arnel filling which has very pleasing qualities. Flannel of 70% Arnel and 30% rayon is being woven and a tweed of rayon with bulked Arnel is the subject of experiment.

Taffeta which benefits from the silk-like scroop of Arnel has been found to retain its hand after as many as twenty-five cycles of washing and all-Arnel bengalines are found to resist glazing and sitting-out better than the usual types.

Several Arnel fabrics are in the million-yards-per-season category at the present stage — among them the all-Arnel taffetas, the gingham checks of cotton and Arnel, and the spun Arnel on nylon warps in fabric types of sheer worsted character. The Arnel tricots are, of course, in the multi-million yard category.

One of the most important ingredients of the Arnel merchandising approach is a strict quality control program. Celanese awards an identifying tag or label, combining the cooperating converter's or cutter's name and the Arnel logo-type, to fabrics which have been laboratory tested and found to perform satisfactorily.



Printed all-Arnel filament tricot jersey is used in dresses, sportswear, robes for women and children.
WULLSCHLEGER & CO.

Treasure Check arrangement of all-Arnel filament and cotton used in dresses, blouses and sportswear.
COHAMA

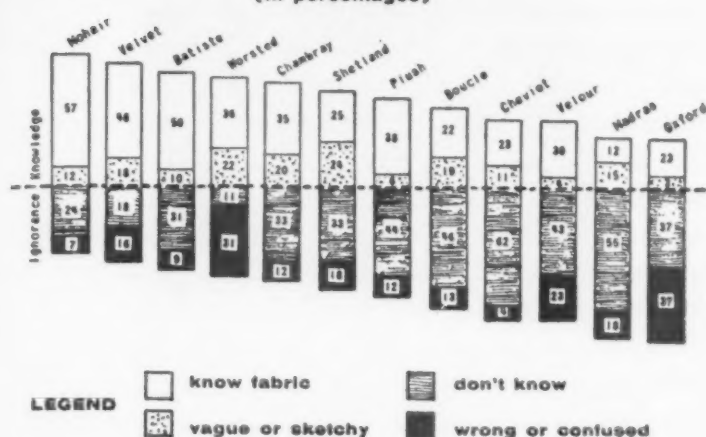
efforts are directed toward establishing a volume success in a considerable number of specific end uses. Two areas present good possibilities of establishing such success: the traditional acetate filament constructions where acetate has had to cede to newer man-made fibers or treated natural fibers, and in Arnel and cotton, because they are particularly well adapted to each other and this combination can be easily processed by standard cotton techniques without damage to the Arnel.

In Tricots

In the tricot field the experience last fall of five manufacturers of lingerie showed that Arnel tricot was well accepted in the market. Since it was introduced too late to meet the holiday and gift trade, however, its success could not be adequately assessed in terms of volume. This year yarn has been shipped to knitters with wider coverage, accompanied by all the know-how on dyeing and offering navy blue and black, which are difficult colors now, in dope-dyed form.

There are perhaps a hundred manufacturers putting Arnel in their lines and of these possibly ten are using it in

CONSUMER KNOWLEDGE OF SELECTED FABRICS
(in percentages)



*what
every customer
should know
about
fabrics*

There's no use trying to dodge the issue. You might just as well face up to the fact that your customer expects you — her favorite store — to act as her purchasing agent when it comes to fabrics. She hasn't the faintest intention of becoming a technical expert. Her idea is a lot simpler—if the fabric doesn't perform as she thinks it should she has the perfect (for her) solution. She calmly brings it back to you and demands a credit or refund. What's more, she gets it, because you know what happens if she takes her complaints to management.

Maybe you're one of those who quaintly believe the customer knows fabrics—that you don't have to tell her. If so, take a look at the facts uncovered by Henry Bach Associates, experts in market analysis, in a survey made in metropolitan New York. A glance at the charts shown here tells what people know about fabrics whose names, we blithely believe, are household words.

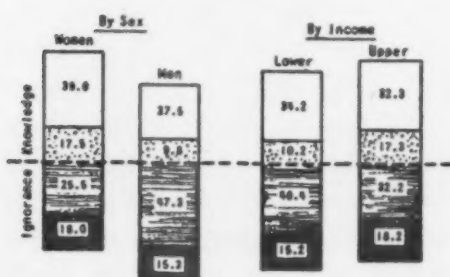
It won't be too much of a surprise to you to discover that women—little as they know—are still ahead of men in recognizing fabrics. What is more likely to come as a distinct shock is that women in the lower income brackets are better informed than women in the upper brackets.

By now, we feel sure, you are convinced that it will pay the retailer to beware—and for his own protection, pass along certain basic knowledge to the customer.

1. Your customer wants to know what the fabric will do *for* her.
2. She wants to know what *service* she can expect from it.
3. She wants to know how to *care for* the fabric for long wear.

(please turn)

KNOWLEDGE OF FABRICS



Courtesy Henry Bach Associates

*what to tell her
about
cashmere and vicuna*



Brilliant yarn-dyed silk satin spells
glamor that will last with good care.
ONONDAGA SILK CO.



This luxury peau de soie, combining silk
warp and rayon filling, is pre-shrunk.
AMERICAN SILK MILLS

*what to tell her
about
pure silk satins*

Americans love the fine fabrics that spell luxury and opulence. Women have a special affinity and a positive desire for elegant fabrics that make them feel like pampered princesses. Just the same, it makes sense if their favorite store tells them exactly what to expect. Protect yourself from customer complaints and your customer from distress and disappointment by telling her frankly that such fabrics as cashmere and vicuña should be recognized as *magnificent* and perishable. Chances are she'll go right ahead and buy them anyway, but she won't expect the impossible and, more important, she won't blame you if they don't "wear like iron." It's more than likely such knowledge will persuade her to care for them tenderly, and treat them as the precious fibers they are.

Pure silk satins in shimmering shades awaken the siren instinct in most women—and she'll love them just as much if you explain they must be babied by the best dry cleaning, sewn with the finest needles and silk thread that matches them in quality.

Beautiful pure silk peau de soies are not only elegant but, considering their luxury character, they are surprisingly durable. While you're about it, point out the plus qualities of the handsome pure silk fabrics—how well they pack, and how quickly wrinkles hang out.

All luxury fabrics aren't delicate—some are as practical as they are beautiful. Your customers who yearn for luxury and elegance will bless you for telling them about the fabulous new Orlon and silk satins, that even take to soap and water, despite their delicate appearance.

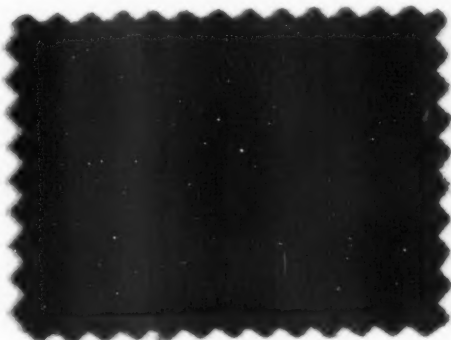
Soft, plushy fabrics and gleaming polished surfaces that are a delight to touch, spell fashion magic to many customers. You won't dim their appeal one bit, or lessen her craving for their opulent charm, by telling her they must be tenderly treated. Gentle brushing with a rubber sponge to bring up the nap—or smooth it down—is a must for these elegant surfaces. Warn your customers about the constant rubbing of a handbag, for instance, and point out that such luxury fabrics can't be expected to stand the abrasive action of rough auto seat covers. She'll be grateful for your advice—what's more, she won't hold your store responsible if her careless handling results in unsatisfactory wear.



Colorful new tweed for coating has white thread binders that help fabric wear well.
HOCKANUM MILLS CO.



Shimmering black coating of 100% polished alpaca epitomizes chic elegance.
ANGLO FABRICS CO.



Supple virgin-wool flannel containing a small percentage of nylon, is washable.
LEBANON FABRICS CORP.



100% wool Saxony suiting, although soft to the hand, is a hard wearing fabric.
ANGLO FABRICS CORP.

When your customer asks for a fabric that will stand a lot of wear, and clean satisfactorily, do you know what to tell her?

She depends on you for just such information and it is part of your job to give it to her. You can, for instance, point out the fact that the handsome tweeds, so fashionable these days, resist wear satisfactorily. The twist of the wool, and the intricate weave contribute to their sterling qualities.

If a customer asks for a suiting that has dependable wearing qualities, point out the sound service she can expect from a fine worsted. Explain how the twist of the wool used in making these fabrics gives an exceptionally sturdy quality,

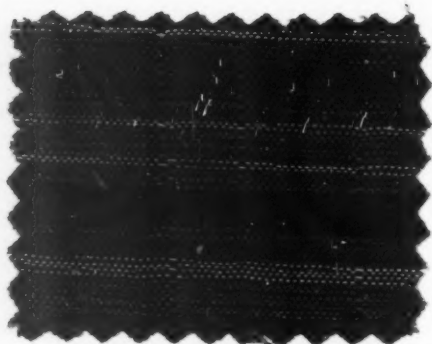
*about fabrics
that wear and clean
satisfactorily*

even though the finished fabric may be given an elegant, soft finish. A fabric doesn't have to be worsted to wear—as witness the handsome Saxony suitings of fine wool.

Not all woolens must be labeled "handle with care." There are handsome flannels with a luxury hand that can be safely tossed in the washtub. There are elegant looking wool jerseys that take sympathetically to soap and water. Fabrics with these characteristics are dear to the hearts of women—especially when they're buying sports clothes or children's wear.

She can expect even sturdier service from some of the newer blends—and not sacrifice a bit of smartness. The combination of wool and Orlon is an especially happy one. These fabrics have the hand of wool or worsted, but they are so practical they can actually be washed.

(please turn)



Caravan, of Courtauld's solution-dyed rayon, is washable and crease-resistant.
FULLER FABRICS CORP.

*what to tell her
about
man-made fibers*



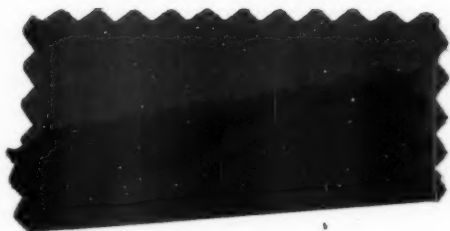
All-Arnel faille has pliant hand with body, easily shaped into durable pleats.
COHAMA DIVISION, COHN-HALL-MARX

There is much vital information about fabrics made from man-made fibers. There are, for instance, marvelous new colorfast rayons. These are new rayon yarns that are solution dyed—which means they won't fade and resist staining and perspiration. The news this season is that some have the look and hand of a Far Eastern cotton. Fabrics made of this yarn appeal strongly to practical-minded customers who want fashion appeal too.

Another popular man-made fiber is Arnel by Celanese—a new triacetate fiber that requires a minimum of care, but has a maximum of fashion. This versatile fiber may appear in a range of fabrics from faille to satin. Despite their elegant appearance they are actually washable, they resist stretching or shrinking, and are easily ironed. Customers appreciate it when you tell them the down-to-earth qualities of such opulent looking fabrics. (See special report on page 50)

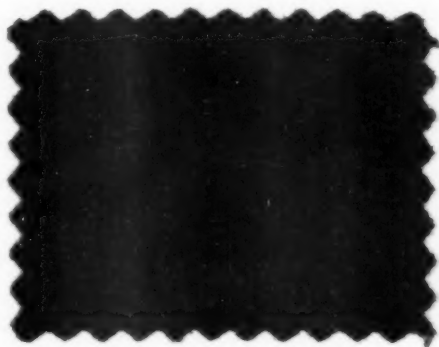
Many of the newer man-made fibers have lent their practical qualities to other fibers by combining with them to create distinguished fabrics that possess astonishing qualities of superior service and easy care. They may combine Dacron and wool for instance—a merger that makes news in fashion and service. How your customer loves to know such fashionable fabrics can actually be hand washed—and, naturally, dry clean like a dream.

Dacron is a man-made fiber gaining new friends each season. It is extremely versatile, combines well with all fibers and has a special affinity for cotton. This fiber has been a boon to women who love fresh, immaculate blouses, but hate to spend a lot of time at the ironing board. Newly perfected sheer Dacron fabrics—such as batiste—practically take care of themselves. Fabrics of this fiber are also being widely used for separates and children's wear. You can safely sell your customer on its superior laundering, and the little or no ironing feature.

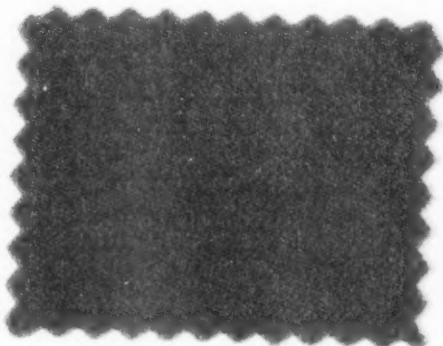


Lustrous silk and Orlon satin from which
water spots can be successfully removed.
FASHION SILKS CORP.

Easy care, strength, coolness are features
of Dacron-Egyptian cotton-nylon fabric.
BURLINGTON MILLS



Sanforlan-treated wool and Dacron is
stabilized to produce a washable suiting.
PACIFIC MILLS



Mayflower all-worsted, fine yarn-dyed
flannel for suits, skirts, and dresses by
C. C. ELLIS

Some important man-made fibers in use today and their sources:

Rayon

Bemberg	American Bemberg
Jetspun	American Enka
Avisco	American Viscose
Fortisan	Celanese Corporation
Colorspun	American Viscose
Enka	American Enka
Fibro	Courtaulds
Coloray	Courtaulds

Acetate

Avisco Acetate	American Viscose
Colorspun Acetate	American Viscose
Celanese	Celanese Corporation
Celaperm	Celanese Corporation
Color-sealed	Du Pont
Chromspun	Eastman Chemical

Triacetate

Arnel	Celanese Corporation
-------	----------------------

Nylon

Chemstrand Nylon	Chemstrand Corporation
Du Pont Nylon	Du Pont
IRC Nylon	Industrial Rayon

Acrylic

Acrilan	Chemstrand Corporation
Dynel	Carbide & Carbon
Orlon	Du Pont
Verel	Eastman Chemical

Polyester

Dacron	Du Pont
--------	---------

Protein

Vicara	Virginia-Carolina
--------	-------------------

Dinitrile

Darlan	B. F. Goodrich
--------	----------------

Stretch Yarns

Agilon	Deering-Milliken
Ban-lon	Joseph Bancroft
Flexcel	Pen Wilson
Fluflon	Universal Winding
Helanca	Heberlein

Bulked Yarns

Taslan	Du Pont
--------	---------

(please turn)



Mottled cotton print that releases creases,
never needs starching and is colorfast.
BATES FABRICS

*what she thinks
she knows
about cotton*



Exclusive finish imparts crease and spot
resistance to cotton with canilé striping.
M. & W. THOMAS CO.

If there is one fiber your customer is likely to think she understands perfectly, it is cotton.

But the odds are ten to one she doesn't know about the marvelous new finishes that have given cotton endearing qualities grandmother never even dreamed about. The new finishes have made cottons wonderfully resistant to creasing, and many of them are designed to require no ironing, or very little ironing. In spite of the many phrases designed to convince the customer such fabrics can go straight from the wash line to her back, you will be well advised to use the phrase "little or no ironing." Just what constitutes a proper appearance for a garment differs from one woman to another. One woman may be cheerfully oblivious to a few faint wrinkles—another may find them a glaring fault. Plenty of women insist seams, collars, cuffs and the like need at least the touch of an iron.

Even though we advocate sensible selling of the new fabrics designed to go from the dryer or the line straight to her clothes closets, we would never underestimate the magnetic appeal these fabrics have for the customer. The amazing new finishes do not detract one whit from the beauty of the colors or the effectiveness of the pattern as you'll notice from the examples swatched.



resist creases • wash easily

need little or no ironing

won't shrink or stretch out of shape

It would be a great mistake to think the fabulous new finishes are applied to cottons only for utility purposes—for that is far from the truth. It is these very finishes that have made the smart dark cottons possible, and have allowed cotton fabrics to have the hand of worsted, or a wonderfully soft, cashmere-like hand.

Every buyer should be trained to expect and demand that fabrics be properly labeled.

Most yarn companies and most mills are proud of their products and anxious for the customer to receive every benefit built into the fiber or the fabric. To achieve that purpose these firms go to considerable expense to produce attractive, informative hang tags.

Sometimes the manufacturer is careless about attaching these hang tags to the finished garment, and a wise buyer will be politely insistent that apparel shipped to her store bears the correct tags.

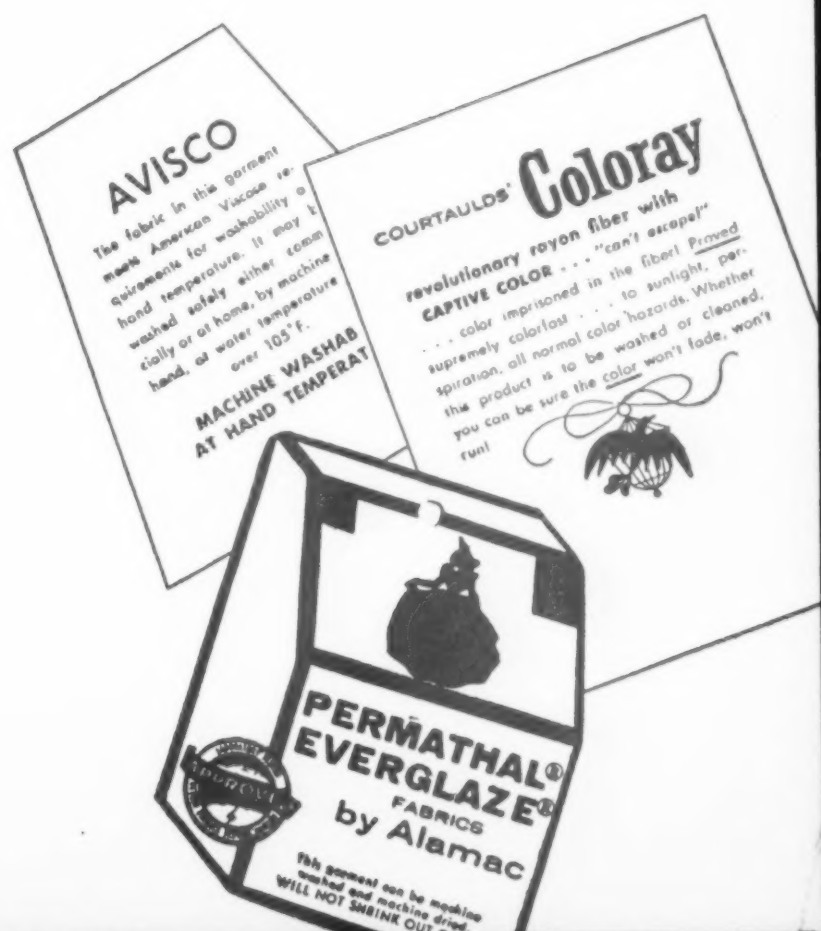
There are a few stores that object to a hang tag—but we believe the information they give the salespeople and your customer makes them well worth-while. If the hang tags are removed, be sure the information they carried is transferred to your own marking tag, so the salespeople and customer are not in the dark about the qualities of the fabric.



*look to the label
should be a must
for every manufacturer*

Don't Forget—Fabric's aren't something you can learn about once and for all. . .

Along the fashion fabric front each new season brings new weaves, new designs and colors. New blends and new mergers of fibers are constantly being launched, with new properties and characteristics to be learned. There are new developments in the field of man-made fibers—additions and improvements to this ever-growing family. Because the customer depends so completely on her favorite store, it is more and more necessary that stores establish fabric information clinics and include fabrics in their fashion training programs. If fabrics are the foundation of fashion (and we believe they are) then they are the primer of every fashion training program.



KEY to successful textile maintenance



SERVICEABILITY IS THE MOST IMPORTANT single textile attribute which yarn spinner, mill and converter equally desire to give the consumer today. Without serviceability even the most beautiful fabric will quickly lose its value and the most useful, its utility.

While the use of man-made fibers has greatly enhanced the element of serviceability in textiles, it has also resulted in much confusion. In the present phase increasing numbers of blends and combinations are used in every field which involve a large number of natural and man-made fibers. Even specialists in any one segment of the trade have difficulty today in keeping abreast of developments in other segments.

In the absence of organized programs of fiber identification and labeling it is impossible for anyone to familiarize himself sufficiently with the attributes of all the different arrangements, blends and constructions in common use. Only a basic understanding of fibers will result in correct thinking in these circumstances.

In response to the specific needs of the dry cleaning and laundry industries the Editors of *Cleaning Laundry World* magazine spent two years in research to produce an effective chart giving the general service characteristics of all the fibers commonly found in fabrics today.

Believing that the information made available in chart form by them will be of value to a much wider segment of the textile industry and apparel trade AMERICAN FABRICS takes pleasure in herewith presenting the results of this research.

In making acknowledgment to *Cleaning Laundry World* for their courtesy in permitting reproduction of this chart, we also thank the following:

George H. Johnson & Lee Johnston, American Institute of Laundering; Alvin Barber, American Silk Council; S. B. Lipincott & Walter Hauer, American Viscose Corp.; Alex Morrison, American Woolen Co.; Dr. W. E. Coughlin, Celanese Corp. of America; Chemstrand Corp.; Claude M. Lee, E. I. du Pont de Nemours, Inc.; K. C. Tuttle, Eastman Chemical Products Inc.; Gerald Fox; George Stratis, Linen Trade Assn.; National Cotton Council of America; Dr. Dorothy Lyle & Albert Johnson, National Institute of Drycleaning; National Plastic Products, Inc.; Robert L. Smith, Owens-Corning Fiberglas Corp.; Mrs. Laura Porterfield; Saran Yarns Co.; Sea Island Mills; Robert Kennedy & Barbara McQuade, Union Carbide & Carbon Corp.; and Dr. Gerald Laxer, Wool Bureau.

CLEANING LAUNDRY WORLD • FIBER IDENTIFICATION CHART

NAME	FIBER TYPE	FIBER LENGTH OR TYPE	COPYRIGHT, CAHIR PUBLISHING CO., INC., 1955			EFFECT OF ALKALIES	EFFECT OF ACIDS	Effect of Hypo-chlorite BLEACH at LAUNDRY CONCENTRATIONS	Effect of SOUR at LAUNDRY CONCENTRATION	Effect of DRY CLEANING SOLVENTS	Recommended Finishing TEMPERATURE
			APPEARANCE	BLENDED with	MANUFACTURED AS						
ACETATE	Cellulose acetate	Continuous and staple 1 1/2"-6"	Pleasing hand and luster, good draping qualities	Most fibers	Apparel, carpets, curtains, upholstery, blanket, bindings, lingerie, bedspreads, draperies	Safe to use in weak solutions. Sodium hydroxide and other strong alkalis, when hot, damage acetate. Excessive use of weaker alkalis delusters fiber. Strong alkalis saponify the fiber.	Strong acids decompose fabric. 26% acetic acid or dilute formic acid is safe to use.	Use hydrogen peroxide or sodium perborate. Resists a mild bleach bath. Used preferably at 90°F.	Safe to use	Safe to use	275°F. Glazes at 300°F. Sticks at 350°F. Softens at 400°F.
ACRILAN	Acrylic copolymer	Continuous and staple	Warm hand, bulky with wool-like touch	All fibers	Blankets, suiting, outer wear fabrics	Safe to use in weak alkalis	High resistance to acids	Safe to use	Safe to use	Safe to use	260°F. (Sticking point 455°F.)
ALPACA	Alpaca fleece—protein	8"-12"	Soft, warm, some luster	Wool (Generally)	Men's, women's coats	Sensitive	Same as cashmere	Use hydrogen peroxide	Safe to use	Safe as wool	Slightly less than wool
ARNEL	Cellulose triacetate	Continuous and staple	Pleasing hand and luster, good draping qualities	Most fibers	Children's and women's wear, men's sport shirts and slacks, lingerie and draperies	Safe to use	Similar to acetate	Safe to use	Safe to use	Safe to use	Same as cotton (Melts at 572°F., discolors at 440°F.)
CAMEL'S HAIR	Bactrian camel—protein	Hair—15" Down—1"-5"	Soft, smooth, usually tan	Wool	Coats, jackets	Extremely sensitive	Same as cashmere	Use hydrogen peroxide	Safe to use	Safe to use	Slightly less than wool
CASHMERE	Cashmere goat—protein	Wool Hair 11 1/4"-3 1/2" Beard Hair 1 1/2"-5"	Extremely soft and sleek	Wool	Overcoats, sweaters, dresses	Extremely sensitive to soda ash	More sensitive to acids than wool	Use hydrogen peroxide	Safe to use	Safe to use	Slightly less than wool
COTTON	Cellulose	1/2", 2 1/2"	Rich, lustrous, soft hand	Most fibers	Complete line of apparel, household and apparel textile items	Safe to use. Note: Boiling with caustic soda in air for long periods weakens cotton	Weakens in strong solutions	Safe to use. Strong oxidizing bleaches convert it to oxycellulose which is very weak, especially when wet. Avoid over-bleaching.	Safe to use. If oxalic acid used for rust removal, rinse out completely.	Safe to use	400-425°F.
DACRON	Polyester	Continuous filament, staple, and tow	Crisp, pleasing hand, depending on blend and fabric construction	Cotton, wool, rayon, nylon, and silk	Suits, shirts, dresses, raincoats, blouses, uniforms, curtains, draperies	Good resistance to weak alkalis. Moderate resistance to moderate alkalis (room temperature)	Not affected by weak acids	Resists all laundry bleaches	Safe to use	Safe to use	Below 275°F. Glazes above 275°F. Sticks at 400°F. to 460°F.
DYNEL	Acrylic copolymer—vinyl chloride & acrylonitrile	Continuous filament, staple, and tow	Depends on blend	Most fibers	Coats, suits, dresses, and underwear, 100% staple for pile fabrics, institutional drapes, industrial clothing	Safe to use	High resistance to most inorganic acids	Safe to use. Avoid over-bleaching.	Safe to use	Safe to use. Temperature control is essential in drycleaning pile garments.	Lowest possible setting. (Fusing starts at 246°F.)
FORTISAN	Saponified acetate	Continuous	Sheer	Is not blended. May be combined with many other fibers	Almost exclusively as curtains and drapes	Safe to use	Resists moderate concentrations	Safe to use	Safe to use	Safe to use	Rayon setting on iron 260°F.
GLASS	Silica sand and limestone	Continuous filament, staple	Lustrous, silky, and heavy		Draperies and curtains	Attacked by hot solutions of weak alkalis and strong solutions of cold alkalis. Concentrated alkalis can be harmful.	Unaffected by concentrated acids, except hydrofluoric and hot phosphoric acids	Safe to use	Safe to use	Not recommended	550-600°F.
LINEN	Flax yarn	Tow-short fiber, line-long fiber	Clean, fresh, lintless	Cotton and sometimes rayon	Handkerchiefs, toweling, table cloths, shirts, slacks, dresses, jackets, etc.	Similar to cotton	Dissolves in strong acids	Similar to cotton	Similar to cotton	Similar to cotton	450-500°F.
MOHAIR	Angora goat—protein	4"-12"	Long, lustrous pile	Wool and other fibers. Occasionally used alone	Men's suiting, rugs, lace, draperies, netting	Very sensitive. Reacts same as wool		Use hydrogen peroxide	Safe to use	Safe to use	Same as wool
NYLON	Polyamide	Continuous filament, staple, and tow	Pleasing hand, good draping qualities	Acetate, wool, cotton, rayon, Dacron	Dresses, hosiery, lingerie, uniforms, shirts, blouses, upholstery, gloves, rugs, home furnishings	Safe to use. Highly resistant. Unaffected by 10% caustic soda at 180°F.	Sensitive to strong acids and phenol	Use hydrogen peroxide or sodium perborate	Safe to use	Safe to use	Below 275°F. Glazes above 275°F. Sticks at 400-460°F.
ORLON	Acrylic polymer	Continuous filament, staple, and tow	Warm, soft hand, depending on blend and fabric construction	Wool, rayon, cotton, silk, Dacron	Various types of apparel, sweaters, dresses, coats, suits, slacks, etc.	Fair to good resistance to weak alkalis	High resistance to mineral acids	Safe to use	Safe to use	Safe to use	Below 275°F. Glazes and yellows above 275°F. Sticks at about 490°F.
RAMIE	Fibers under bark of stinging nettle plants	1"-24"	Lustrous after degumming	Most fibers	Table cloths, napkins, wearing apparel and industrial fabrics	Similar to cotton	Damaged by strong acids	Similar to cotton and linen	Safe to use	Safe to use	Similar to cotton
SARAN	Copolymer of vinylidene chloride and vinyl chloride	Continuous and staple	High luster, strong, elastic	Most fibers	Seat covers, decorative fabrics, curtains, rugs	At approximately 70°F. resists all alkalis	Resistant to most acids	Safe to use at low temperature (120°F.)	Safe to use	Safe to use	Not recommended. Softens at 240-280°F., melts at 340-350°F.
SILK	Silkworm cocoon—protein	400-1,300 yards	Lustrous, smooth. Has distinctive crunching sound	Most fibers	Dresses, blouses, curtains, outerwear	Safe with mild alkalinity. Only dyes may be damaged	Damaged by strong acids	Do not use chlorine bleach. Use hydrogen peroxide or sodium perborate	Safe to use	Safe to use	320-340°F.
VICARA	Zein—corn protein	Continuous filament, staple, tow	Dull or bright luster, soft hand	All fibers	Practically all wearing apparel, upholstery, knit goods	Safe to use. Highest resistance of all protein fibers	Resistant to mineral acids	Use hydrogen peroxide as with wool	Safe to use	Safe to use	320-340°F. (Decomposes at 470-475°F.)
VISCOSE RAYON	Regenerated cellulose	Continuous and staple	Bright or dull luster, pleasing hand and drape	Most fibers	Dress goods, sportswear, rugs, blankets, upholstery, home furnishings	Safe to use, but avoid strong solutions	Strong acids disintegrate fibers	Same as cotton	Safe to use	Safe to use	Below 275°F. Weakens at 300°F.
WOOL	Sheep—protein	1 1/2"-15"	Soft, dry, warm hand	Most fibers	Wearing apparel, blankets, carpet pile	Use only neutral or lightly built-up soaps. Very hot alkaline solutions can destroy fabric entirely	Sulfuric, hydrochloric, and other mineral acids in hot dilute or cold concentrated solutions disintegrate fibers	Use sodium perborate or hydrogen peroxide. Never use sodium hypochlorite or other chlorine bleaches	Safe to use	Safe to use	Becomes harsh at 212°F. Decomposes at 266°F. Scorching at 400°F. Steam iron setting 350-370°F., depending on heat and moisture content

ACRILAN, ARNEL, DACRON, FORTISAN, ORLON, SARAN, and VICARA are manufacturers' registered trademarks.

Effect of DRY CLEANING SOLVENTS	Recom- mended Finishing TEMPERA- TURE	HOW TO HANDLE Note: In drycleaning, recommended tumbling temperature for all fibers is 140° F.	RECOMMENDED FINISHING METHOD	NAME
Safe to use	275°F. Glazes at 300°F. Sticks at 350°F. Soft- ens at 400°F.	Silk wash or dryclean. In spotting avoid acetone, cresol, aniline, chloroform, benzalde- hyde	Cut steam pressure down on puff irons and offset machine. Lightly "kiss" fab- ric with hothead of finishing machine	ACETATE
Safe to use	260°F. (Sticking point 455°F.)	May be laundered	Finish same as acetate	ACRILAN
Same as wool	Slightly less than wool.	Do not launder	Can be finished on steam-air and utility press. Do not apply head, finish with brush	ALPACA
Safe to use	Same as cotton (Melts at 572°F., discolors at 440°F.)	Can be laundered at 160°F.	Can be finished same as cotton, with uncovered puff irons and locked pressure of hothead machine	ARNEL
Safe to use	Slightly less than wool.	Do not launder	Steam-air machine and touching up on utility press with soft brush	CAMEL'S HAIR
Safe to use	Slightly less than wool.	Silk wash or dryclean	Cashmere should have no pressure applied. Steam air and steam from the machine buck should be used sparingly	CASHMERE
Safe to use	400-425°F.	Easily laundered. Can be dry- cleaned. Resin finishes are frequently applied to improve drape, reduce wrinkling, control shrinkage. Use of sodium hypochloride on such garments leads to damage when garments are pressed	Uncovered puff irons, and hothead press with water spray gun used. Locked pressure of machine may be applied	COTTON
Safe to use	Below 275°F. Glazes above 275°F. Sticks 400°F. to 460°F.	Silk wash or dryclean. Creases durably at elevated temperatures. (See note under Orlon)	The fiber manufacturer recommends use of the grid head press with doubleplate. Finish with steam iron at lowest setting	DACRON
Safe to use Temperature control is essential in drycleaning pile garments	Lowest possible setting. (Fusing starts at 246°F.)	Use extreme caution tumbling wool mixtures. Do not tumble blankets. Air dry and stretch. Steam press curtains	Be sure pressure is low if using silk unit; Dynel fleece should not be touched while damp from steam. Gridhead press has tendency to fuse	DYNEL
Safe to use	Rayon setting on iron 260°F.	Silk wash or dryclean	Same as acetate	FORTISAN
Not recom- mended	550-600°F.	Wet clean or wash by hand. Do not rub, squeeze, or wring. Rinsing in clear water to which a few drops of mineral oil have been added imparts luster. May be cabinet-dried.	No finishing required. May be touched lightly with hothead machine	GLASS
Similar to cotton	450-500°F.	Do not stiff starch. Avoid harsh cleaning at high temperatures	Use water spray gun, in conjunction with bare puff irons and hothead offset machine	LINEN
Safe to use	Same as wool	Silk wash or dryclean	If men's garments, use steam air machine and utility press to touch up. Finish with trowel and buck steam in silk department	MOHAIR
Safe to use	Below 275°F. Glazes and yellows above 275°F. Sticks at 400-460°F.	Silk wash or dryclean	Same as Dacron	NYLON
Safe to use	Below 275°F. Glazes and yellows above 275°F. Sticks at about 490°F.	Silk wash or dryclean. Use low mechanical pressure and short intervals of time in pressing	Same as Dacron	ORLON
Safe to use	Similar to cotton	Easily laundered		RAMIE
	Not recom- mended. (Softens at 240-280°F., melts at 340-350°F.)	Silk wash or dryclean	Not recommended for finishing. Melts at our lowest temperature	SARAN
Safe to use	320-340°F.	Silk wash or dryclean	Some can be finished with just fanning motion of hothead or use of trowel with buck steam. Use puff irons and hothead	SILK
Safe to use	320-340°F. (Decomposes at 470-475°F.)	Silk wash or dryclean	Same as for silk	VICARA
Safe to use	Below 275°F. Weakens at 300°F.	Silk wash, dryclean, or handle as cotton, depending on fabric type and finish	Some can be finished with puff irons and trowel on finishing board, or a light touch from hothead	VISCOSE- RAYON
Safe to use	Becomes harsh at 212°F. De- composes at 266°F. Scorch- es at 400°F. Steam iron setting 350-370°F., depending on heat and moisture content	Silk wash or dryclean. If wool is to be wet-cleaned use neutral synthetic detergents instead of soap. Knitted articles should be hand-washed, pre-measured and then stretched to shape after washing. Extraction speeds should never exceed 850 RPM. To avoid loss of color sour after wet-cleaning	Steam air and touch up on utility press for men's garments. Puff irons and finishing board, or buck of a machine for ladies' garments	WOOL

NAME	TENDENCY TO SHRINK AND FELT	BURNING TEST	CHEMICAL BEHAVIOR	MILDEW RESISTANCE	ABRASION RESIS- TANCE
ACETATE	Medium	Fiber fuses and may shrink away from flame. After cooling a dark bead of irregular shape is formed which usually can be crushed with fingers. Fiber will continue to burn after removal from flame	Dissolves in acetone, glacial acetic acid, and concentrated formic acid. Insoluble in methyl chloride	Good	Poor
ACRILAN	Low	Burns and melts with a yellow, smoky flame, developing an acrid odor and forming a hard black ash	Not affected by glacial acetic acid, chloroform, acetone, or formic acid	Good	Fair
ALPACA	High	Same as wool	Similar to wool	Same as wool	Fair
ARNEL	None	Same as acetate	Softens in acetone but does not melt. No effect from alkalies	Good	Fair
CAMEL'S HAIR	High	Same as wool	Slightly more sensitive than wool since fibers are finer	Same as wool	Fair
CASHMERE	High	Same as wool	(See camel's hair)	Same as wool	Fair
COTTON	High when untreated. Very low when San- forized. Unaffected by heat	Burns with yellow flame, smolders with creeping ember. Odor of burning paper	Dissolves in strong acids, but not in strong alkalies	Poor	Fair
DACRON	Low	Fiber fuses and shrinks away from external flame, forming a round bead which after cooling is difficult to crush with the fingers. Smoke from burning Dacron is dark and contains soot	Does not dissolve in acetone or concentrated formic acid. Will dissolve in strong alkalies	Excellent	Good
DYNEL	Low. Too hot ironing or tumbling will cause shrinkage	Burns in flame only and chars as it burns, forming a tough, shrunken ash. There is no melting or dripping. Will not burn by itself	Insoluble in cold, dilute acetone. Soluble in hot 100% acetone	Good	Good
FORTISAN	Very stable	Similar to rayon	Similar to rayon	Fair	Good
GLASS	None	Does not burn. Melts with hard bead	Dissolved by hydrofluoric acid	Excellent	Poor
LINEN	(See cotton)	Burns with bright yellow flame. Smolders with odor of burning paper	Turns chocolate color if treated with dilute nitric acid first, then iodine is added	Good	Fair
MOHAIR	High	Burns slowly, sizzles with small, flickering flame. Does not smolder	(See camel's hair)	Same as wool	Fair
NYLON	Low	Fiber fuses and shrinks away from external flame, forming a round bead which is difficult to crush with fingers. Smoke from burning nylon is usually white with no soot	Dissolves in 88% formic acid, xyleneol, concen- trated hydrochloric acid. Not soluble in acetone	Excellent	Excellent
ORLON	Low	Fiber fuses and may shrink away from flame. After cooling a dark bead of irregular shape is formed which can be crushed with fingers. Fiber will continue to burn after it is removed from flame	Unaffected by glacial acetic acid, acetone, chloroform, or 88% formic acid	Good	Fair
RAMIE	Medium	Burns steadily and quickly with odor of burnt paper. Clean flame with little ash	Weakened by strong bleaching substances	Good	Good
SARAN	Low	Melts, but will not burn	Insoluble in acetone.	Excellent	Good
SILK	Low	Pure silk burns in short jumps, sizzles. Weighted silk will not burn after flame is removed. Both have odor of burning feathers	Dissolves in 5% sodium hydroxide	Good	Fair
VICARA	Medium	Burns with a bright steady flame, bubbling and fusing while it burns. Leaves ash like wool. Odor of burning hair	Insoluble in acetone or hydrochloric acid. Unaf- fected by 10% caustic soda which dissolves wool and silk or 70% sulfuric acid which dissolves cotton, rayon, or acetate	Good	Fair
VISCOSE RAYON	High	Fiber does not shrink or curl away from flame. Burns with odor of burn- ing paper. Does not form knob or bead	Insoluble in acetone. Dissolves in ammoniacal copper solution	Poor	Fair
WOOL	High (Low when wool is treated with antishrink comprunds)	Burns slowly with a small, flickering flame. Does not smolder after flame is out. Develops a lumpy, blistered ash, which is brittle and breaks off easily. Has the odor of burning hair	Dissolves in concentrated alkalies	Fair. Particularly suscep- tible to mildew if traces of alkalinity are present	Fair

	ABRASION RESIS- TANCE	MOISTURE ABSORPTION	DIMEN- SIONAL STABILITY	COLOR FAST- NESS	COLOR RANGE	DRAPE	BULK	STRENGTH	WRINKLE RESISTANCE	EFFECT OF SUNLIGHT	RESISTANCE TO BIOLOGICAL ATTACK	OTHER CHARACTERISTICS	NAME
	Poor	Medium	Fair	Fair	Good	Excellent	Fair	Low	Fair, Good recovery	Loses strength gradually. No color loss	Medium	Dyes well. New dope-dyed acetate yarns have exceptionally good color fastness. Yarns are extraordinarily fast to light, washing, crocking, drycleaning, and to atmospheric fading dries quickly. Permanent moires. High flammability	ACETATE
	Fair	Low	Good	Good	Excellent	Good	Good	Strong	Good	Loses strength gradually	Excellent	Dries quickly. Excellent dyeability. Discolors in dry heat. Subject to static electricity	ACRILAN
	Fair	High	Poor, if laundered	Good	Good	Good	Good	Strong	Excellent	Similar to wool	Medium	Stronger than other wool fibers	ALPACA
	Fair	Low	Good	Excellent	Excellent	Depends on fabric type. May be sheer or very stiff or any degree in between	Fair	Medium to low	Very good. Wrinkle recov- ery excellent	Similar to cotton	Excellent	Launders well. Dries very rapidly. Dyeing presents no problem at mill if special high- temperature equipment is used. Commercial re-dyers cannot do proper job without this special equipment. Melts, does not flame	ARNEL
	Fair	High	Poor, if laundered	Good	Good	Good	Good	Low	Excellent	Similar to wool	Medium	Next to cashmere in fineness	CAMEL
	Fair	High	Poor, if laundered	Good	Good	Good	Good	Low	Excellent	Similar to wool	Medium	Greater degree of fineness than other wool fibers. Better wetting-out properties	CASHMERE
	Fair	Medium	Good when Sanforized	Good	Good	Fair	Fair	Strong. (Stronger when wet)	Poor untreated. Good if treated	Loses strength gradually	Poor	No static electricity problem. Chars quickly at high drying temperatures. High shrinkage reduced by pre-shrinking	COTTON
	Good	Low	Excellent	Good	Fair	Good	Fair	Strong. (Strength unaffected by being wet)	Excellent	Loses strength gradually	Excellent	Fair dyeability. Dries quickly. Good abrasion resistance. Low flammability	DACRON
	Good	Low	Good	Fair	Fair	Good	Good	Strong	Very good	Darkens, loses strength gradually	Excellent	Dries quickly. Overheated iron or tumbler will cause shrinkage. Exceptional chemical resistance. Most heat-sensitive fiber. Shrinks and hardens at 240°F. Subject to static electricity	DYNEL
	Good	High	Good	Good	Fair	Very good	Good	Strong	Fair	Resistant	Fair	Scorches at higher temperature than cotton. Dyes easily	FORTISAN
	Poor	Low	Excellent	Good	Good	Good	Fair	Strong	Excellent	Resistant	Excellent	Wash and hang with no ironing. Does not shrink or stretch. Dries quickly. Cannot burn. May become brittle. Damaged by abrasion. Does not dye easily. Breaks if sharply creased	GLASS
	Fair	Medium	Good	Excellent when dyed	Good	Fair	Fair	Strong. (Stronger when wet)	Poor. (Improved when wrinkle- resistant finish added)	Loses strength gradually	Excellent	Shrinks more readily than cotton. Does not lint	LINEN
	Fair	High	Poor, if laundered	Good	Good	Good	Good	High	Same as wool	Similar to wool	Medium	Excellent durability, especially as a pile fabric. Takes dye very well	MOHAIR
	Excellent	Low	Excellent	Good	Good	Medium to good	Fair	Strong	Very good	Loses strength gradually	Excellent	Dries quickly. Good dyeability. Very elastic. Long-wearing. Low flammability. Subject to static electricity	NYLON
	Fair	Low	Good	Good	Good	Good	Excellent	Medium	Good	Resistant	Excellent	Dries quickly. Good dyeability in staple form. Medium dyeability in filament form. Subject to static electricity	ORLON
	Good	Medium	Has little stretch	Good	Good	Good	About same as linen	Strong. (50% stronger when wet)	Fair	Loses strength gradually	Good	Stronger than cotton or linen	RAMIE
	Good	Low	Good	Excellent	Excellent	Good	Fair	Low	Fair	Will darken fiber slightly	Excellent	Dries quickly. Fabric tends to wrinkle and form folds. Subject to static electricity	SARAN
	Fair	High	Good	Good	Good	Good	Poor	Strong. (Very elastic, weaker when wet)	Highly resistant	Very sensitive	Medium	Poor conductor of electricity, especially at low humidity. Takes brilliant dye tones; good hand	SILK
	Fair	High	Good	Good	Good	Good	Good	Low. (Loses 50% of dry strength when wet)	Good	Loses strength gradually	Medium to good	Dyes well. Hand usually improves with laundering and aging	VICARA
	Fair	High	Medium (Poor when wet)	Good	Good	Medium	Fair	Medium. (Weaker when wet)	Poor	Loses strength gradually. Faster than acetate	Medium	Absorbs moisture and swells when wet. Good dyeability. Reduces static in blends. High flammability	VISCOSE RAYON
Wool- resistant	Fair	Good. Can absorb 25% moisture and still feel dry. Normally con- tains 16-18% moisture	Fair to poor	Good	Good	Good	Good	Low. (Very elastic, weaker when wet)	Excellent	No appreciable effect	Medium	Shrinkage due to felting is caused by mechanical action on wool while wet. Shrinkage increases with this action and increases in temperature of wash bath. Good dyeability. Shrinkage tendencies are reduced when wool is blended with acetate, nylon, and other synthetics. However, wool-synthetic blends have a tendency for pilling	WOOL

THE RENAISSANCE OF RAYON

*The renaissance of rayon
is being currently demonstrated
by an integrated and comprehensive program
of ingenious styling and
creative color treatment in fashion fabrics
for a wide range of apparel uses.*





Mottled cotton print that releases creases,
never needs starching and is colorfast.
BATES FABRICS

*what she thinks
she knows
about cotton*



Exclusive finish imparts crease and spot
resistance to cotton with canilé striping.
M. & W. THOMAS CO.

If there is one fiber your customer is likely to think she understands perfectly, it is cotton.

But the odds are ten to one she doesn't know about the marvelous new finishes that have given cotton endearing qualities grandmother never even dreamed about. The new finishes have made cottons wonderfully resistant to creasing, and many of them are designed to require no ironing, or very little ironing. In spite of the many phrases designed to convince the customer such fabrics can go straight from the wash line to her back, you will be well advised to use the phrase "little or no ironing." Just what constitutes a proper appearance for a garment differs from one woman to another. One woman may be cheerfully oblivious to a few faint wrinkles—another may find them a glaring fault. Plenty of women insist seams, collars, cuffs and the like need at least the touch of an iron.

Even though we advocate sensible selling of the new fabrics designed to go from the dryer or the line straight to her clothes closets, we would never underestimate the magnetic appeal these fabrics have for the customer. The amazing new finishes do not detract one whit from the beauty of the colors or the effectiveness of the pattern as you'll notice from the examples swatched.



resist creases • wash easily

need little or no ironing

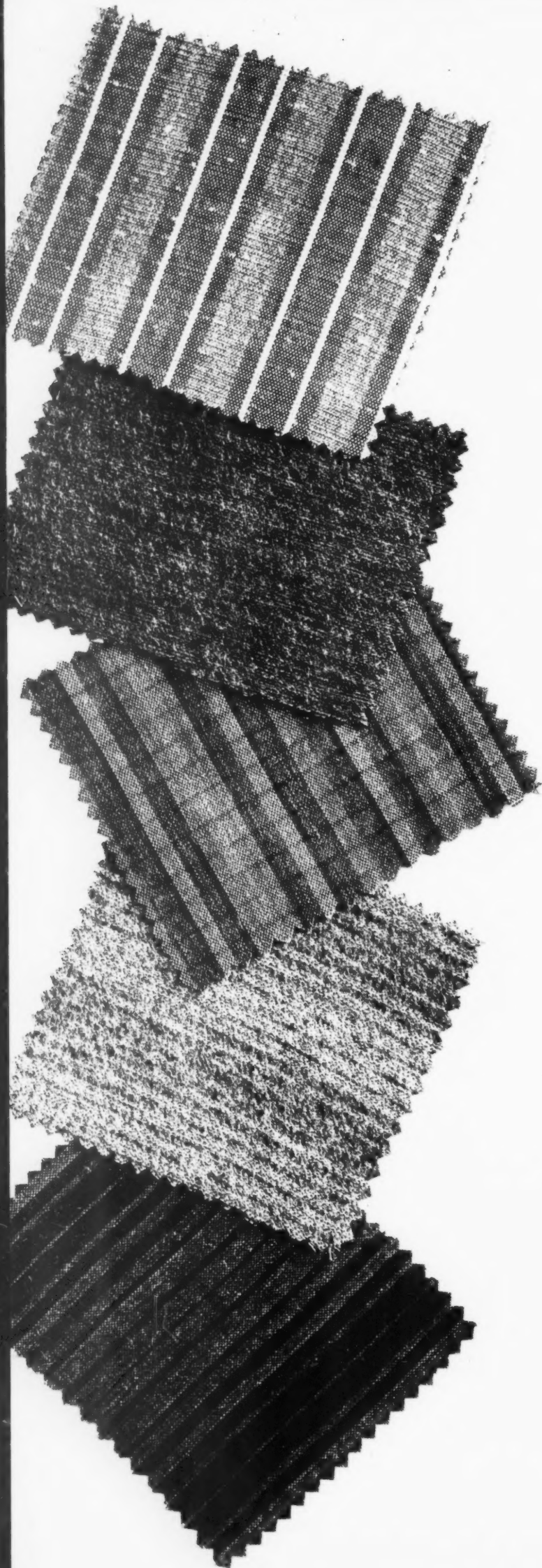
won't shrink or stretch out of shape

It would be a great mistake to think the fabulous new finishes are applied to cottons only for utility purposes—for that is far from the truth. It is these very finishes that have made the smart dark cottons possible, and have allowed cotton fabrics to have the hand of worsted, or a wonderfully soft, cashmere-like hand.

THE RENAISSANCE OF RAYON

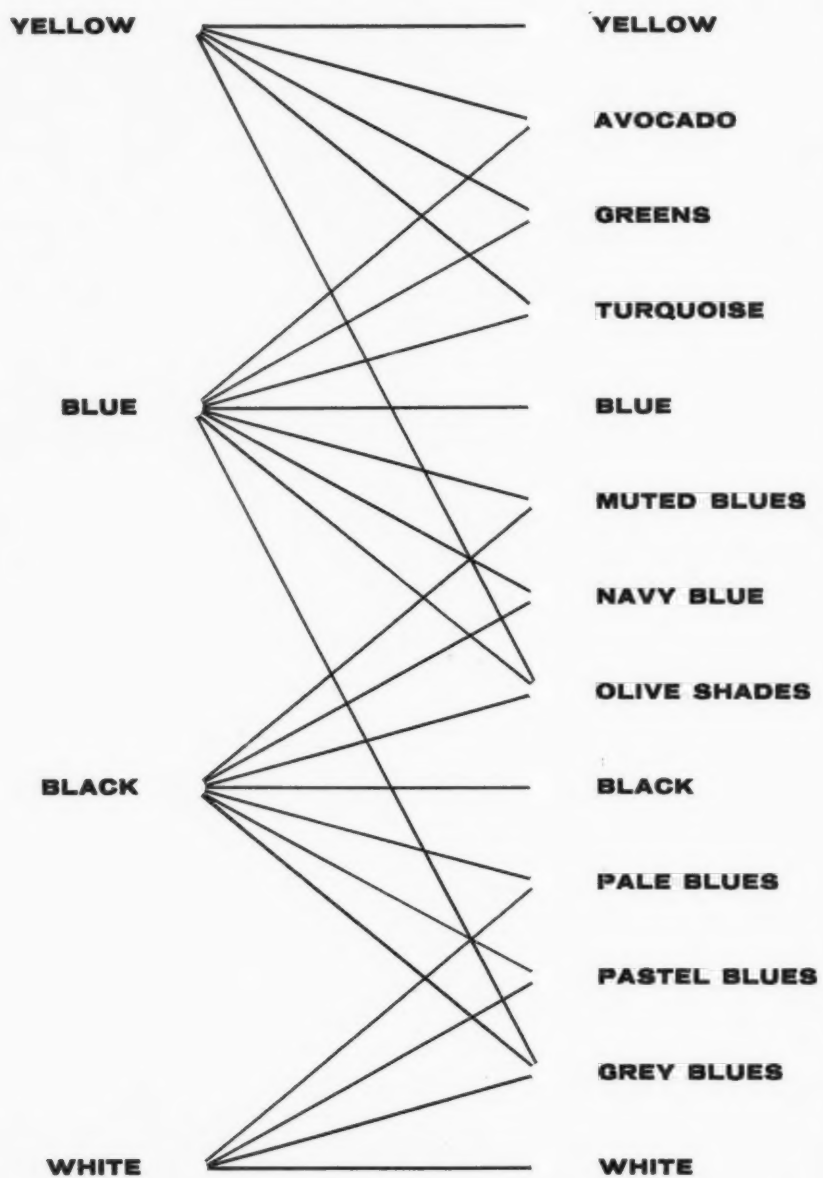
*The renaissance of rayon
is being currently demonstrated
by an integrated and comprehensive program
of ingenious styling and
creative color treatment in fashion fabrics
for a wide range of apparel uses.*





How Color Blending Works . . .

How a small number of basic solution-dyed staple colors can be made to yield an almost unlimited range of beautiful fashion shades. . . . Take, for example, Yellow, Blue, White and Black:



Possibilities such as those shown above are almost limitless in number, and are not confined to those indicated in this theoretical diagram. The makers of Coloray can supply full data on all possibilities.



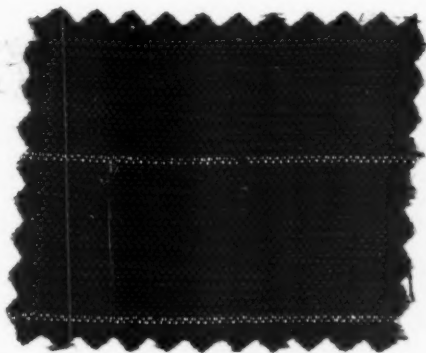
Dimensional check coordinates with
plain fabric in brushed Kovella. By
HESS, GOLDSMITH

THE RENAISSANCE OF RAYON

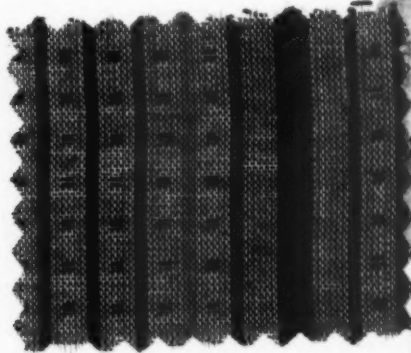
Fashion appeal, performance and price are the basic factors affecting saleability of a fabric. They are also the factors which enter into the consumer's calculation when purchasing a garment. The relative importance of each depends on the buyer's needs or the particular end use in view. In the past, in the area of washability, rayon's performance was found wanting. Styling in linen types was good, but in other areas left much to be desired. Price alone could not sell the market.

The emergence of solution-dyed rayons led by Coloray, of stabilizing finishes, and of quite new fashion thinking in styling inaugurated by J. P. Stevens, have given impetus to a renaissance in rayon which augurs well for a better relationship between the rayon industry and the consumer.

(please turn)



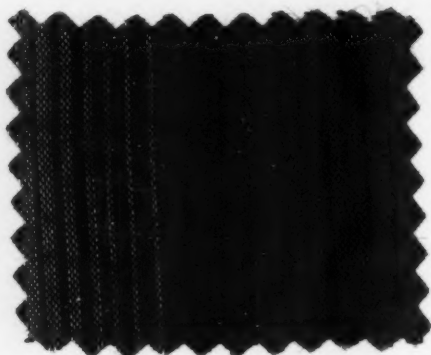
Colorama #3 achieves unique texture
through use of color and dobby motif.
A. STEINAM



Lurex stripe on brilliant gold ground
suggests exotic flavor of the Orient.
N. FLEUGELMAN



THE RENAISSANCE OF RAYON

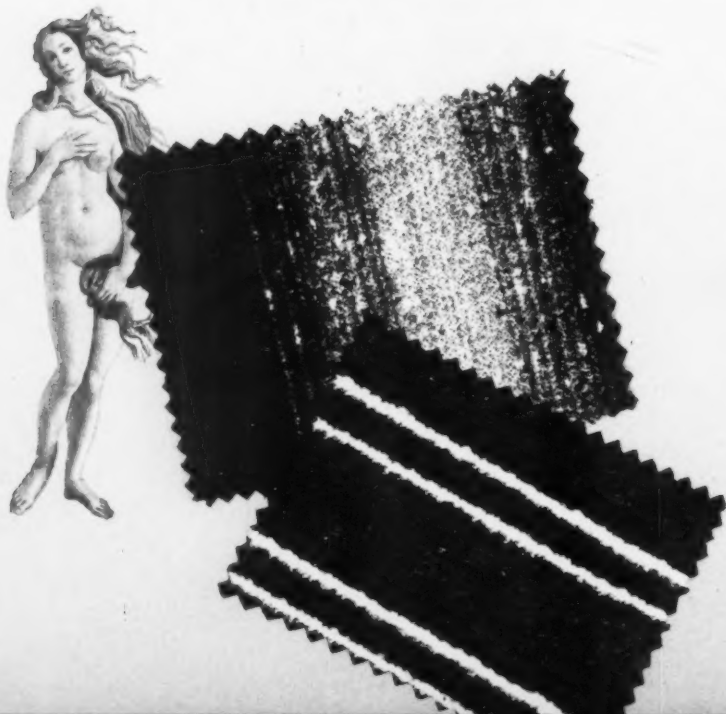


Worsted styling and texture characterize Cerce 101, new striped fabric.
A. STEINAM

How will the new rayon fabrics perform?

Mill technicians of the J. P. Stevens organization worked with technicians and stylists from a group of important textile converters in order to obtain new rayon qualities valid for mass fashion applications. They believed that the values for which rayon is known should be enhanced by new qualities which the consumer has learned to expect in today's fabrics. With this object in view they worked on a program including the following points:

- Use of Coloray for flexibility in color and freedom from fading in use either from sunlight or gas
- Determination of weights and constructions for best tailoring qualities
- Devising of brushed constructions which would not lose their nap when washed repeatedly
- Seeking new qualities of enriched hand and drape
- Working out finishing techniques to assure full stability in repeated launderings
- Designing fabrics with the color built in so that additional dyeing was eliminated
- Styling fabrics to make full sales potentials accessible in all categories



AS AMERICAN FABRICS has reported from time to time, much development work in fashion fabrics of rayon has been going on behind the scenes. Recently we noted one of the first broad-scale attempts to launch rayon as a fashion vehicle and prove its styling versatility in the Shades of India promotion of Coloray fabrics last season.

With the development in the last few years of important stabilizing finishes, of solution-dyed rayons, of new colors and constructions, and—last but not least—of new styling, the barriers upon which public apathy to rayon rested are being swept away, and rayon is rapidly moving into the full current of fashion.

The new 1956 Coloray fall fabrics are an exciting series which represents the combined skill of the J. P. Stevens organization, Courtaulds (Alabama) Inc., and a creative group of America's pace-setting converters. These fabrics once again definitely point up rayon's styling potentialities, which have only begun to be tapped.

To weave these very beautiful new rayons Stevens had at their disposal the tremendous experience and unlimited facilities of Courtaulds for blending and matching fiber colors. Stevens' construction experts and design staff developed new rayon yarns spun in an extensive range of blended colors. They worked closely with individual converters to produce a series of fabric lines, each converter's line being distinct and different from the others and all being aimed to meet the needs of various specific markets.

Here the color flexibility and colorfastness of Coloray is the outstanding sales factor. Not only is the whole series of fabrics completely washable, but all are fully guaranteed within the highest recognized trade standards against sun and gas fading. The factor of stability is stressed to the consumer by the Courtaulds' hang tag signifying that the fabric has met performance standards for minimum shrinkage, wrinkle-resistance and general durability. These qualifications plus intelligent and forceful merchandising place these new fabrics squarely in the forefront of the expanding wash-and-wear market.


One of the most interesting aspects, in terms of merchandising and styling, is the way that the finishes vary. Surface napping and a variety of textural effects contribute to a diversified picture. Some of the fabrics have been given a firm hand for use in clothes requiring tailoring, others have been given a softer finish which drapes well for dresses and similar garments. The feel of the cloth is agreeably fresh and resilient because, since the color is in the yarn, it has not been subjected to dyeing processes after weaving.

The new fabrics have been planned for and will find their way into almost all apparel markets in which rayon is found, including men's and women's sportswear, dresses, shirts, children's wear, robes, rainwear, as well as in piece goods. Some of the fabrics have already been made up in belts and suspenders and also are being used in linings. Because of the scientifically controlled blending features of Coloray, one big year-round headache to the manufacturer is eliminated—at any stage of any season he can re-order with the assurance that the colors will be identically the same.

Brushed Rayons

The brushed fabric group, suitable for men's sports jackets, women's suits, robes and sportswear, in which the degree of nap varies from a lightly brushed texture to one of considerable loft, is one of the most noteworthy. Brushed rayons came into the news picture here only recently with

(please turn)



Two-tone ombré stripe gives soft, pleasing color harmony in brushing.
HESS, GOLDSMITH

Pomplona registers a firm vote for dimensional look in fashion colors.
ROSEWOOD FABRICS

*not only are these fabrics beautiful and lovely to handle
but they are styled for use in a wide range of markets...*

Bingo has the smooth, firm texture and styling of a fine worsted fabric.
SHIRLEY FABRICS

Comolana has appearance and texture of a softly brushed wool flannel.
EARL-LOOM FABRICS

"In the Century of the Common Man

let us Beware of the Ideal of the Common Denominator".

ONE THING WHICH NEVER FAILS to arouse my responsive reaction is the truly creative spirit which approaches each new season like an artist before a blank canvas. Blank to the beholder, but never to the artist, in whose feeling, mind and sensitive hands an image has already taken form, awaiting only his art and technique to bring it into being.

Genuine creativity articulately communicated — how provocative and convincing is its impact! How different from the vast amount of derivation (isn't that a nice, refined word for it?) in the fashion industries, where costly promotion often glamorizes a *creation* several incarnations removed from the thing originally created — equally remote from its original creator.

There is no substitute for talent, no short-cut to creativity.



Estelle Hamburger has been of recent years fashion merchandising consultant to several leading retail stores in cities other than New York, embracing all fashion divisions. This work was preceded by many years of experience in New York Stores, including Macy's, Franklin Simon, Bonwit Teller, where she was publicity director, Stern Brothers, and Jay Thorpe, where she held the position of vice president.

But the belief that both can be easily acquired by paying for them is widespread. Or else why the seasonal pilgrimages to Europe by ever-increasing numbers of persons in all facets of our industries in tribute to a limited number of original designer-craftsmen who think their efforts through from inner conviction to outer expression? Go, look, purchase, bring back, change this, change that, and somehow, by magic, a *creation* is supposed to evolve, at one and the same time an authentic copy, a skillful adaptation, a trend fashion and an original bearing its manufacturer's label.

Note, with admiration, those who travel with a traveler's open mind, inspired wherever they find inspiration, creating from fresh conceptions disciplined by techniques of interpretation. Note, with respect, the expansion of private made-to-order business by leading European creators.

This is not to imply, in the highly competitive fashion industries, that only the original is good, and therefore derivatives are bad. Neither would be true. Original creation must make a valid contribution. If it does it cannot be withdrawn as inspiration. It becomes part of the stream of consciousness of its time. It flows into the current of trend. Others may ride the current with varying degrees of skill. No one can go

upstream. Only the genius can dip in an oar and change the direction of the boat.

It might be enlightening to read a description of creativity by an artist; this by Lucien Freud (no relation to Sigmund):

"The painter must make real to others his innermost feelings about what he cares for. A painter's tastes must grow out of what so obsesses him in life that he never has to ask himself what is suitable for him to do in art. Only through a complete understanding of his tastes can he free himself of any tendency to look at things with an eye to the way he can make them fit in with a ready-made conception. Unless this understanding is constantly alive, he will begin to see life simply as material for his particular line in art."

And one more cogent comment: "The painter's obsession with his subject is all that he needs to drive him to work. People are driven toward making works of art, not by familiarity with the process by which this is done, but by a necessity to communicate their feelings about the object of their choice with such intensity that these feelings may become infectious."

There is a lesson here for creativity in a commercial field. The starting point would, I believe, be life itself, for one cannot design outside of the life-beat of a particular moment in time, unaware of the attitudes and aspirations of people. Since one's own eyes cannot encompass the life-facets of an entire nation, it means reading widely, not only trade publications and fashion magazines, but the writings of minds experienced in understanding the throb of living.

The next step would be an inner feeling for the fashion mood of a moment, expressed in changing directions of lines, fabrics, colors, in the hands of the most creative among us.

Then, since inspiration is an infectious thing, moving like sparks from mind to mind, just as composers listen to music other than their own and painters see other paintings, so those who design should look to creative sources in the world of art, realizing that, at a particular time, some art becomes submerged in the current of consciousness and some makes ripples on the surface.

Thus equipped, one's own mind can be stirred to its creative depths, secure in its knowledge of trend direction, yet free to work toward its own ends of expression, seeking out media and colors generic to design. Anything else is involution, not evolution. Let us compete in the use of sources, not in finished products. As Joseph Wood Crutch has said, "In the Century of the Common Man let us beware of the ideal of the Common Denominator."

No other nation has the techniques of America. In this industry these techniques are world leading. No other nation has the daring of America. Our frontiers, geographically closed, are only just opening on the frontiers of the mind. Somewhere, in the quiet of the mind, there must be the creator's obsession with intensity of feeling. There must be work, tentative, experimental. An idea must be conceived, nurtured, developed, tried and tried again. Technique can take it from there and give it commercial marketability. But technique cannot triumph over the derived, the confused, the inept in creativity.

AMERICAN FABRICS PRESENTS

DONALD BROOKS



STEFAN



SHANNON RODGERS



GIF JOHNSTON



designers

who are

making

fashion news



The fashion industry, ever dependent on the creative impulse of its members, recognises the cultivation of its young designers as its prime obligation. On the following pages the story is told of four young designers who have a real fashion future based on the ever-expanding and more receptive audience for the American designer.



DONALD BROOKS...



designs for contemporary living

THE MORE PERCEPTIVE we are in our lives and the more we are able to channel our experience toward a given end, the more productive are the results of our endeavors. Although he is just twenty-eight, Donald Brooks shows signs of being able to make this kind of integration and move surely toward achievement. His background, his retailing experience, his fliers on 7th Avenue in different set-ups; all contribute to his designing know-how. When he designs, he doesn't invent people to drape his clothes on, but envisions people who lead the same kind of life that he does, not only because they live in the same geographical location but because they have the same outlook and viewpoint. It is this outlook that gives the significant clue to his designing because it demands at one and the same time a casual air without the sacrifice of elegance and chic. The people for whom Donald designs demand both city and country living with no strict demarcation between dressing for each.

Although Donald Brooks had an innate feeling for fashion from a very early age, his conservative level-headed parents insisted first that he get an academic training at college . . . a training that would cultivate his mind and give substance to the aesthetic approach that they knew belonged to him. Working for Lord & Taylor as a liaison between the advertising and the window display departments gave him a retail training which is invaluable to any-

(please turn)



Semi-fitted tucked jumper with club collar and banded front is made of Wyner's wool jersey and contrasted with blouse of foulard challis. The high, softly draped neckline gives another look to the outfit when the collar is worn closed.



Left: Donald Brooks does an at-home costume combining white crepe in a blouse with a surplice effect and jersey by Sidney Davis in a slim, wrapped skirt with coin pocket.

Above right: For fall, this two-piece outfit offers interesting possibilities. The very slim coat with its high placed pockets and tabbed collar is made of Shamokin plaid. It is worn over a simple, semi-fitted hooded sheath.



**DONALD BROOKS'
CANVAS COAT...**



Donald Brooks looks at his crew coat made of Wellington Sears' water-repellent canvas. The straight slim coat with large patch pockets and bone buttons is a refreshing summer outfit. Note the pleated, belted back.



DONALD BROOKS...

**designs for
contemporary
living**



THE MORE PERCEPTIVE we are in our lives and the more we are able to channel our experience toward a given end, the more productive are the results of our endeavors. Although he is just twenty-eight, Donald Brooks shows signs of being able to make this kind of integration and move surely toward achievement. His background, his retailing experience, his fliers on 7th Avenue in different set-ups; all contribute to his designing know-how. When he designs, he doesn't invent people to drape his clothes on, but envisions people who lead the same kind of life that he does, not only because they live in the same geographical location but because they have the same outlook and viewpoint. It is this outlook that gives the significant clue to his designing because it demands at one and the same time a casual air without the sacrifice of elegance and chic. The people for whom Donald designs demand both city and country living with no strict demarcation between dressing for each.

Although Donald Brooks had an innate feeling for fashion from a very early age, his conservative level-headed parents insisted first that he get an academic training at college . . . a training that would cultivate his mind and give substance to the aesthetic approach that they knew belonged to him. Working for Lord & Taylor as a liaison between the advertising and the window display departments gave him a retail training which is invaluable to any-

(please turn)



Semi-fitted tuckered jumper with club collar and banded front is made of Wyner's wool jersey and contrasted with blouse of foulard challis. The high, softly draped neckline gives another look to the outfit when the collar is worn closed.



Left: Donald Brooks does an at-home costume combining white crepe in a blouse with a surplice effect and jersey by Sidney Davis in a slim, wrapped skirt with coin pocket.

Above right: For fall, this two-piece outfit offers interesting possibilities. The very slim coat with its high placed pockets and tabbed collar is made of Shamokin plaid. It is worn over a simple, semi-fitted hooded sheath.



Donald Brooks looks at his crew coat made of Wellington Sears' water-repellent canvas. The straight slim coat with large patch pockets and bone buttons is a refreshing summer outfit. Note the pleated, belted back.



Left: Double-breasted simulated bolero on this semi-fitted sheath is its outstanding feature. Longer-than-short sleeves, top stitching at neckline and side, are noteworthy details.

Below: Donald Brooks uses Wyner's jersey in this semi-fitted, one-piece sheath. Narrow panel, modified scoop neck and dropped waistline are all indicated by top stitching.

Right: A Shamokin coating makes up this three-quarter length, paneled-front coat with elevated coin pockets. The accompanying sheath with banded neckline and three-button closing at the midriff, is made in herringbone wool jersey.



DONALD BROOKS . . . continued

one connected with the apparel industry. How else can one get to know the allied problems? First, of the consumer who purchases the goods; next, of the buyer who has to stock a department; then on to the advertisers who have to feature the merchandise and the display people who have to pull together windows to attract the consumer to the store. When a designer is experienced in coping with the various problems a store meets, he rarely falls into the trap of designing clothes in an isolated operation. He also takes into consideration the merchandising of his products. This is the kind of thinking that makes for success today. In the fashion world there is no such thing as doing business in a vacuum. Thinking must be carried beyond the design table to the point of sale . . . to the consumer herself.

Donald Brooks' fabric demands are no less exacting than other aspects of his designing approach. They are even more so because the fabric constitutes such an important element of the whole. For him, it is the smaller mill that is more open to new ideas and more flexible. Big mills, he says, think only of yardages and turn aside even the most creative designer

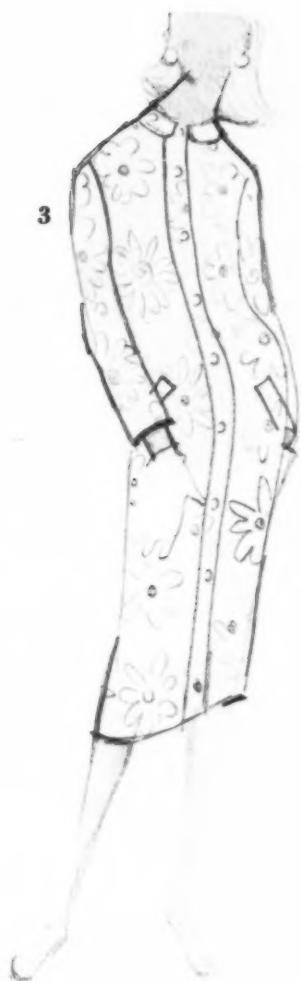
unless they think there is a tremendous yardage in the offering. In fabrics, Donald Brooks looks for appropriate weight, finish and texture but, above all, he wants to establish in his collection a relation between one fabric and another. For example, when he works, as he now is, for fall in flannels, tweeds and silk shirtings, they are selected with a common color palette, pattern and texture in mind. For fall 1956, he is using the hardest finished worsted available . . . even a step beyond the kind used in men's wear. He will go from the lightest weight to bulky fabrics as he prefers to feature something for everyone's taste. The bulky fabrics, of course, are a matter of look, not weight.

In summation, it can be said that Donald Brooks' fashion theory is predicated on two timeless concepts . . . taste and understatement. He aims at designing clothes appropriate for the activities of contemporary living against the many backgrounds of this life. To this precise approach, he adds the next important ingredient for successful designing which is level-headed thinking about merchandising his product to its final objective — the consumer •



2

BRA-
UNDER-
NEATH-
LINEN



3

1. Shirred Empire bodice gives distinction to this one-piece fitted dress of Hopkin's cotton knit. Note the bateau neckline, plain slim skirt, coin pockets and bowed back. A style with a fashion future.
2. Samuel Ehrman's embroidered cotton eyelet is used for the cropped beach shirt with vented sides, a banded front and tiny club collar.
3. Donald Brooks puts Schumacher's sun flower upholstery fabric to a new use in his highly styled shirt raincoat.
4. Fabric of silk bamboo, with broken-stripe design created by Donald Brooks, is used in simple sheath. The straight, slim, sleeveless coat is in a rib-knit wool banded at sleeve and front in Moygashel linen.
5. Here is Donald Brooks' variation of the classic shirtmaker dress with a stand-away collar. The reverse treatment of stripes is used around the collar and down the front to give effect of half-open coat dress.
6. The skirt comes in Jacob Bernheimer's pin dot sheer with moss embroidered border. The fly closing on the side makes the skirt suitable for beachwear. Hopkins' cotton knit is used for the halter.



4



5



6

END



For fall 1956, a fitted suit of Miron's Miroque wool, detailed with arrow-pointed bound pockets and contour belt.

Stefan

STEFAN OF BRIARBROOK

ONCE UPON A TIME the great name designers sought prestige by dressing only very wealthy women who could spend a lot of money for their clothes. But the lure from that quarter has diminished. The tendency is more and more marked among our younger designers to accept the challenge of bringing good design to the middle-of-the-road market in the volume price bracket.

Stefan of Briarbrook has accepted just such a challenge. True, he started out by designing for the individual, highly selective, moneyed woman (only three years ago, he dressed Lynn Fontanne), but then he turned his attention to average gals. Today in many stores across the country, he is thought of as *the* designer for the average girl. The gratification that he derives from exercising his talents in such a wide field is of great significance to him, especially since, by and large, women are aware of who designs for them. It is this wide acknowledgement that gives a designer like Stefan both prestige and satisfaction.

It is an accepted axiom that every woman, regardless of what she can personally afford, is influenced by the more expensive clothes. Everyone knows — indeed it is a fashion cliché — that fashion starts at the top and percolates down. The average woman consciously wants to be part of the current American fashion scene, which means dressing in cheaper versions of her fashion betters. Today no woman is satisfied to buy just any little suit. Her decision is shaped by what she discovers in the newspapers and high fashion magazines to be *a la mode* . . . le dernier cri. It takes a good designer to interpret expensive, high style for the lower income level.

(please turn)



Left: Flanged-back box jacket, lined in paisley surah, and sleek skirt, slit on both sides, in linen-textured rayon was a recent Stefan success. Right: The wedge-shaped silhouette, achieved with narrow shoulders, controlled flare, low belt in back, was a high style favorite. Jersey blouse completed the three-piece outfit.





Classic suit is softened by high crescent pockets and cutaway line which gives effect of more length from waist to hem. The suit has interfacing usually found in better apparel.

Striving for perfection in his personal as well as professional life, Stefan believes that the idea of quality must be kept alive in us, especially today when we are too dominated by the idea of quantity. In his leisure he collects all and everything from the Napoleonic era, a period in which he feels most at home. For him, there has been no revival of Empire feeling, for it has always been with him.



Stefan

Stefan specializes in the little suit for motoring, for shopping, for general daily living. Because a suit is the backbone of a wardrobe, he feels it should not be too radical in silhouette yet, because of the price structure of his operation, he must include diversified styles in his collection. In general, the silhouette adheres to a shaped jacket with a suggestion of a nipped waistline; less exaggerated nipping this year than last. Stefan's box jacket for the coming season is more conforming to the figure with a touch of shaping.

When it comes to fabrics, Stefan works in two mediums — rayons and woolens. The great strides of the American textile industry excite his admiration and evoke the description "fabulous." Because Briarbrook does such a large volume of business, mills are extremely co-operative and willing to develop fabrics for him on an exclusive basis. The happy result is that handsome, quality fabrics, usually found in

Left: Lapped seam detailing of this fall suit made of Miron's Miroque, curves away from the center of the suit. Small Windsor collar, tiny gun-metal buttons, cylindrical skirt are other important details.

Right: Gently molded jacket with lapped seaming that gives a sense of shape is indicative of Stefan's design thinking for fall. Other features are small welt pockets and wheat-kernel-shaped buttons. Made of Pacific's Heather mixture.

Below: Note the slot-seamed front with notched detail and curved notched collar for the box jacket . . . button-down sleeves. Straight skirt has straight kick pleat in back.



far more expensive clothes, are used in his suits. Because Stefan strives to make each suit look like a better suit, great attention is given to buttons and to the inner construction of each one. A total effect of good value is achieved.

While Stefan has decided tastes as to how his customer should look, he admits to being greatly influenced by her thinking and her taste. For him, the consumer is the ultimate jury and cannot be forced to adopt a fashion that she thinks unattractive. He believes that it will be some time before the semi-fitted look will catch on, and a first step in that direction lies in relaxing the waistline.

By background a Philadelphia Mainliner, by taste a Parisian, by nature an alive person, Stefan brings to the fashion scene in America a sound democratic principle . . . the many shall have what was once relegated to the few •



Top: Fabric of suit at right is this wool-linen combination with textural appeal. BERGLAS-RIEGER. Bottom: The yoke band is a cotton-backed wool rib fabric with bulky knit look. CARLTON MILLS CO.



Above: Fabric interest of this suit lies in its wool-linen combination by Berglas-Rieger and the horizontal band of Carlton Mills' ribbed wool. The short jacket with yoke detail and neat collar plus slim skirt illustrates another Stefan design for fall.

Left: Stefan designs a suit for this fall out of Janmak's worsted with a short, fitted jacket, and turn-back cuffs, adorns it with a jeweled velvet bow. The slim skirt has a back kick pleat.

Right: Made in Anglo's worsted tweed, this suit features ribbed-knit collar and pocket detail and matching ribbed-knit stole. The jacket may be worn with or without its self-fabric belt.



Here are two of Stefan's versions of the box jacket. One has a semi-fitted cut-away jacket which comes in natural camel's hair. The other features a panel back design cropped to a flattering length.





Made of Stern and Stern's permanently finished cotton organdy, this ball gown features a skirt with wide French hem and gigantic tucks. The strapless bodice is romantically treated with Shannon Rodgers' recurrent rose touch. Not seen is a huge sash cascading down the back, caught at random with roses.



Left: The bodice treatment of this Dixie Belle gown derives from a shepherdess dress found by Shannon Rodgers at the Costume Institute of the Metropolitan Museum. Just above the wide double hem a baroque scroll is embroidered with touches of hand-painted flowers. Right: Shannon Rodgers gives a dramatic portrait collar to this ball gown. The billowing skirt is made up of three flounces with scalloped and embroidered edges.

Shannon Rodgers

discusses designing for today's market

ALL INDUSTRIES ARE taking a fashion approach to their sales and marketing problems, emphasizing color and high style. The appeal of color has penetrated every aspect of today's living and is strong in the consciousness of the average consumer. For an economy like ours, dependent for its well-being upon change, an approach that gives an important place to high styling and vivifying color bodes well for our future.

Shannon Rodgers, who designs junior dresses for Jack Horwitz Associates, sees the textile industry as a foremost exponent of good styling and color ingenuity. The range of colors, for instance, which the industry places at the disposal of the designer is stupendous. Coordination in color, once an elaborate theory, is a reality today, thanks to the textile industry. A designer like Shannon Rodgers, who makes young clothes, appreciates that he can go into unrelated houses and find colors that can be perfectly coordinated without the hustle and bustle that formerly accompanied

(please turn)



Jack Horwitz, head of Jack Horwitz Associates and well-known figure in the fashion world, waves Confederate flags as he, Margot Herzog and Shannon Rodgers enjoy the showing of Dixie Belle gowns, designed by Rodgers for the junior miss.





Left: Shannon Rodgers uses Wellington Sears' multi-colored striped cotton horizontally and vertically for a shepherdess dress with apron effect and slim-waisted, full-skirted look so popular for the junior figure. Right: A redingote ensemble which amounts to two dresses in one. The bouffant dress of flower-covered Villard cotton can be worn unbuttoned to reveal another made according to the peacock silhouette in Torino cotton.



Shannon Rodgers ... continued

the attempt to assemble go-together fabrics. Nowadays, he finds it relatively easy to tie jerseys, flannels, silks and wools together in ensemble outfits. It is possible, he says, because there is a basic understanding on color among the men who make these fabrics. From the point of view of fabric performance, Jack Horwitz' designer feels that man-made fibers and their combinations are finally coming into their own, although the evolution has been a slow one.

In his own field, Shannon would like to see more design attention paid to details like trims and buttons. We are a far cry from the perfectionist attitude of the French, according to him. Whether we will ever be able to duplicate their efforts is a moot question.

For Shannon Rodgers, the men's wear market holds fascination and he often borrows the fabrics which interest him

because of color, pattern or weight. He finds, for example, that a men's wear flannel is perfect for tailoring women's apparel. So many times, tissue weights will sag or pucker at the seams. At the moment he is enchanted with the new nylon chiffons, which, he says, work well at the machine and no longer have the underwear feel of some nylons.

Two recent highlights in American design, according to Shannon Rodgers, prove conclusively that color is the keynote of success with the American consumer. One is the colorful automobiles of the past three years; the other, the fashion-wise shoe and bag programs of color coordination. While Shannon Rodgers feels that the textile industry has gone a long way toward coming up with the answers to the designer's problems, they must go further. They must be even bolder in color, more diversified in color and, above all, not imitative of past successes, he asserts.



Why do I strive for a young look in all my clothes? Because I design, not so much for an age as for a young figure. Is it not a fact that many American women keep themselves so well-groomed that their figures have the litherness of a young girl's? And is it not a fact that many more women lead lives fully as active as their husbands? The rocking chair has disappeared — it is no longer the fate of women of a certain age. The American woman has found her own interpretation of clothes. Yes, she is influenced by Paris, but she definitely manipulates the direction given by Paris for her own comfort and her own way of life — SHANNON RODGERS



Left: The peacock silhouette of this dress — smooth in front with back fullness — is given an elongated look by dipping the waistline to a V in back. The sweetheart neckline is outlined in a solid-colored cotton band which is tied in a bow with sweeping streamers. Right: With contrasting cotton piping, Shannon Rodgers suggests a corselet to give a wasp waist to this fine pima cotton dress. The modest neckline drops to a deep V in back.



Miss Bergdorf

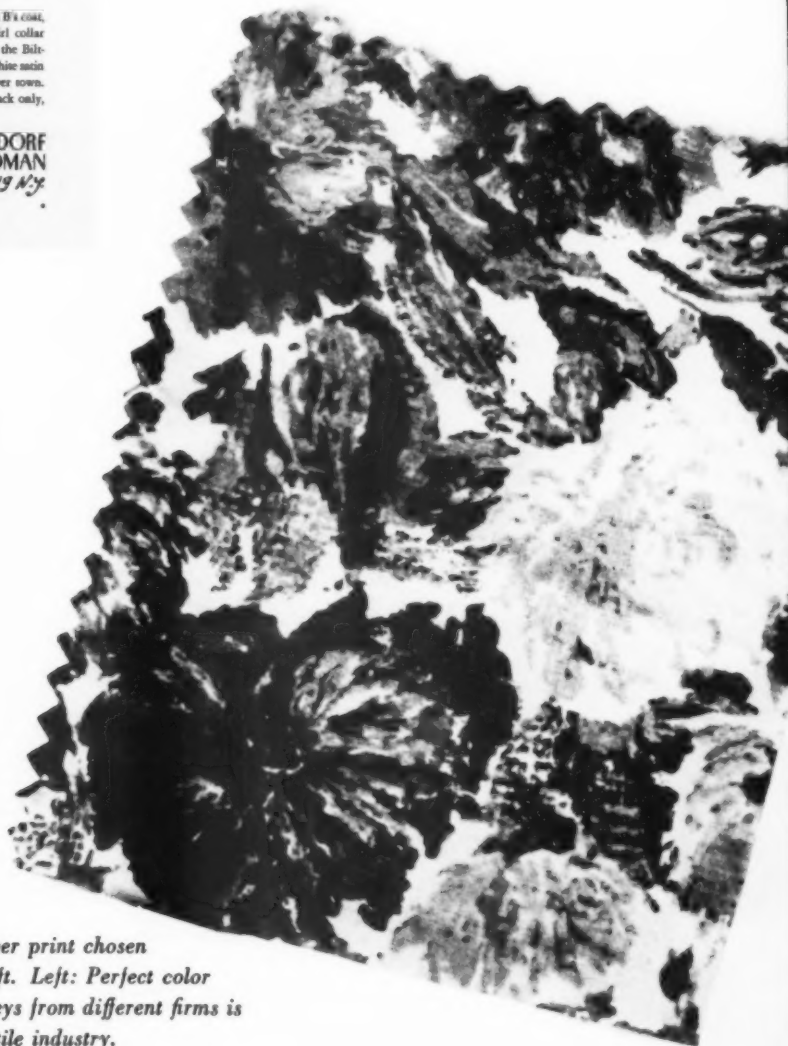


Exclusive
\$110

Polished Black Broadcloth is Miss B's coat, with buttons and band down the front, little-girl collar overlaid in black velvet. She'll be checking it at the Biltmore, tossing it back at the Mer (to show off the white main lining), wearing it and looking wonderful all over town. Inside everything, interlining of lamb's wool. Black only, sizes 5 to 13. Sorry, no mail or phone orders.

BERGDORF
GOODMAN

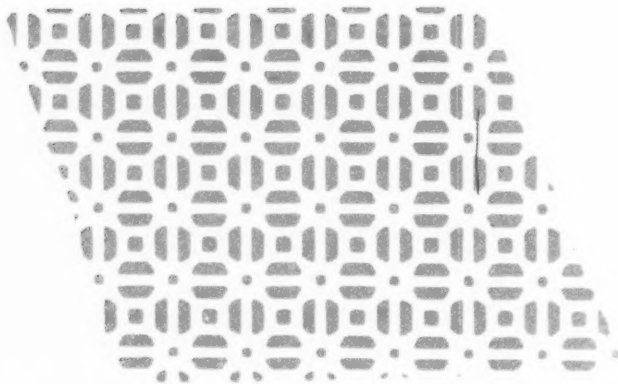
746 Fifth Avenue, New York 19 N.Y.



At right, the softly blurred flower print chosen by Rodgers for the dress top left. Left: Perfect color coordination of tweeds and jerseys from different firms is possible today thanks to the textile industry.

Gif Johnston

G I F J O H N S T O N O F R E M B R A N D T



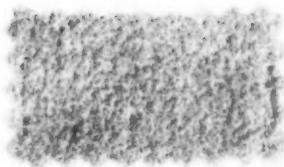
Give me a look, give me a face, that makes simplicity a grace.
— Ben Jonson



Gif Johnston sketches his wool jersey one-piece dress with its tailored bow of silk satin. Like most of Johnston's dresses, it zips down the back. Made of Wyner's Sag-No-Mor jersey. Hat by John Frederics.



Made in camel's hair by Deland, the long tunic with self-bound side pockets placed at the hips, worn over a slim skirt, is one of Gif Johnston's fall offerings.



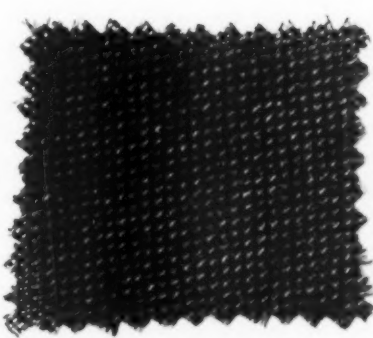
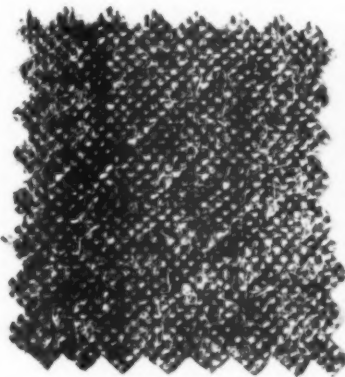
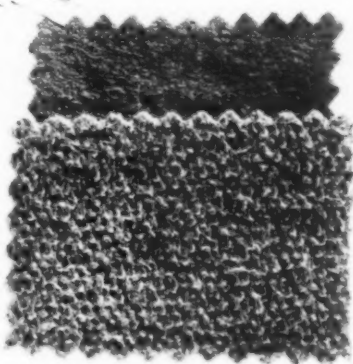
GIF JOHNSTON BEGAN his professional career as an illustrator. From this profession he brought a love of line and architectural structure to his designing career, that can be seen in the clothes he makes. He strives for the uncluttered silhouette relieved and accented by seams that actually serve as design elements. For him, the ideal is basic structural beauty, but he never loses sight of the fact that functionalism is not enough. It is absolutely necessary, he believes, to make a woman look pretty. An added advantage of simple clothes is that they can tolerate magnificent hats, and for Gif Johnston a woman without a hat is not chic. She should wear one, he insists, even if she is only going to Gristede's for the day's groceries. Before he puts a single line to the sketching pad, Johnston has in his mind's eye the complete outfit, even to accessories.

This spring Johnston is working in linens and piqués and in wool, jerseys, tweeds, flannels for fall. He gravitates toward the natural fibers chiefly because he feels most secure with them . . . he knows exactly what he can do with them. They are not nearly as confusing to him as the fabrics made of synthetic fibers which often present unexpected problems. Also, he says, there is no substitute for the touch of natural fibers. Despite man's cleverness in the laboratory, nature still remains the consummate creator, giving an unmistakable hand to fabrics woven from her own basic fibers.

(please turn)

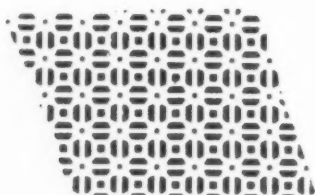
This dress was designed with the arrow cut in mind. The mock bolero, dolman sleeves, together with the narrow jersey skirt, all contribute to give this look. Two bows are placed high at either side.

High placement of pockets and a red leather band across the bosom show Gif Johnston's design thinking for fall. The self-covered buttons on the sleeve, the extremely narrow silhouette are special details.

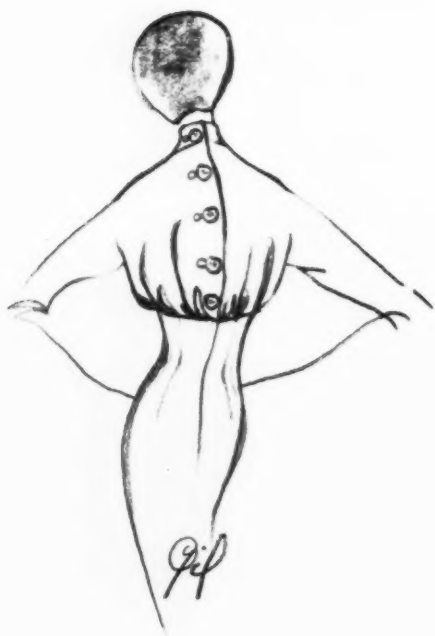


This one-piece dress of Forstmann's tweed features a slim, back-paneled skirt with self-bands placed at mid-bosom and at the low hipline.

Gif Johnston



When beginning a collection, Gif Johnston makes a thorough study of the major foreign collections. He opens himself to their influence with the idea of adapting the more extreme silhouette to American living and making it more flattering to the American figure. Paris remains for him a great source of inspiration. He acknowledges that just as the French artists, by and large, seem to be born with a paint quality so their designers possess the very spirit of the haute couture. But, says Gif, a still greater source of inspiration is the Costume Institute at the Metropolitan Museum where it is possible to soak in

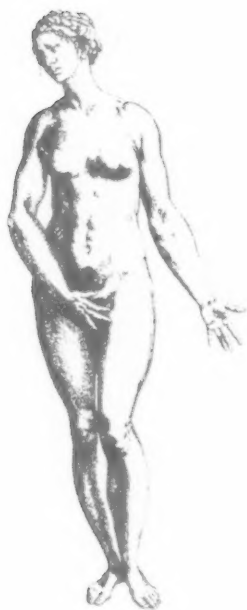


The one-piece wool jersey dress with little mandarin collar is typical of Gif Johnston's designing. Note the sketch showing the bloused back with black bone buttons.



the prolific source material of any given period, out of which can come a brand new fashion concept.

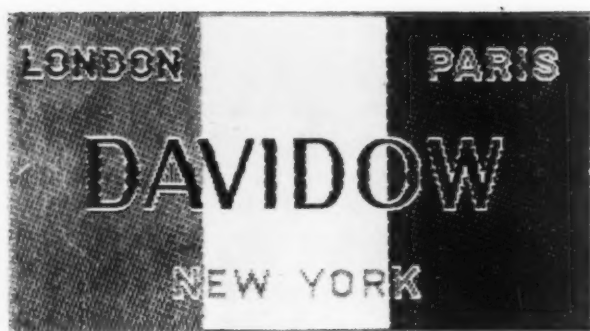
Gif Johnston's well defined position in relation to his designing philosophy can be summed up as follows . . . the "look" of his clothes comes out of the *cut* and the *seaming*. In the field of fashion this kind of architectural simplicity is both timeless and timely: timeless because of the basic organic principle of design which is always there, and timely because each season the basic dress is subtly modified by those details which are making the *news* •



High placed bosom line, bowed and buttoned at the side, and rounded collar are high fashion points of this one-piece dress by Gif Johnston. Made of charcoal broadcloth by Olian. Hat by John Fredericks.



Yarn-dyed broadcloth chosen by Johnston for the bowed Empire dress is a 100% wool worsted made of Vigoreux yarn.
OLIAN BROTHERS



The secret lies in beautiful fabrics

FOR WHAT DOES the Davidow label stand?

WHAT DOES A WOMAN get when she buys a Davidow suit?

WHAT IS the Davidow signature?

THESE AND MANY OTHER QUESTIONS arise when you begin to ponder what factors contributed to building up the solid structure of the Davidow operation in stores throughout the country. It is no exaggeration to state that the converts to the Davidow tailleur are legion. Because the firm's continuity of that success cannot be accidental, it is important to discover the ingredients of this success story. One answer was given by Mel Davidow, one of the two Davidow brothers, in the following succinct way: "We buy beautiful fabrics and we know what to do with them." He claims that when a woman buys a Davidow suit, she acquires an outfit that she can wear for six or eight years. The classic silhouette when made of fabrics that keep their shape, he says, guarantees this long life.

But it is a mistake to think that a Davidow suit, despite its continued adherence to classic lines, can be cut with a cookie cutter. Invariably there are always two or three elements that inject a fresh look seasonally. First of all, the consistent choice of fine fabrics is no accident . . . it is the result of Davidow's distinctive sense of color and pattern. The fabric marts of the world are carefully investigated in search for the deep, rich colorings and textures that flatter a woman and give the needed glamour to the fairly classic line of all Davidow suits. The firm works closely with mills to develop fabrics which are invariably confined to Davidow, and delivered when needed. Next, the silhouette contains within it some little change in detail that gives it a current look. For example, this season attention has been given to greater ease of fit . . . to unusual placement of the belt.

But basically the secret of the success of the Davidow look lies in the fabric . . . soigné coloring and unadulterated quality fabrics that maintain their initial shape through the hard wear and tear of modern living. The fillip in this season's designing is contained in the blending of co-ordinates rather than in matching. An interesting effect is achieved by different weaving of the self-same yarn. But it is the Davidow clothes themselves that tell their own story in the most convincing way, through giving satisfaction where it counts most; i.e., to the woman who wears them.





ABOUT MEL DAVIDOW: A bit of the Davidow flair for classic suits stems from Mel Davidow's early background. In his youth, Mel was one of the great athletes on the Eastern seaboard . . . a ball player of major league caliber, an outstanding sprinter. This background of outdoor sports combined with an apprenticeship served in Davidow pere's skirt factory has helped to make the combination of Archie and Mel Davidow a perennial winner in the field of classic sportswear, and the Davidow suit a year-after-year favorite.

Right: A typical Davidow silhouette of Bianchini silk tweed.



DO YOU REALLY KNOW?

... basic fabrics and finishing operations

So much attention is focused on new fibers, combinations and novel finishes that it is taken for granted we all know the already established ones. Here's a chance to test this knowledge. Choose the fabric or finishing process among the three listed that answers the description in the first column. Place the number of your choice on the line provided. Score 4 points for each correct answer. 64 passes; 74 is fair; 84 excellent.

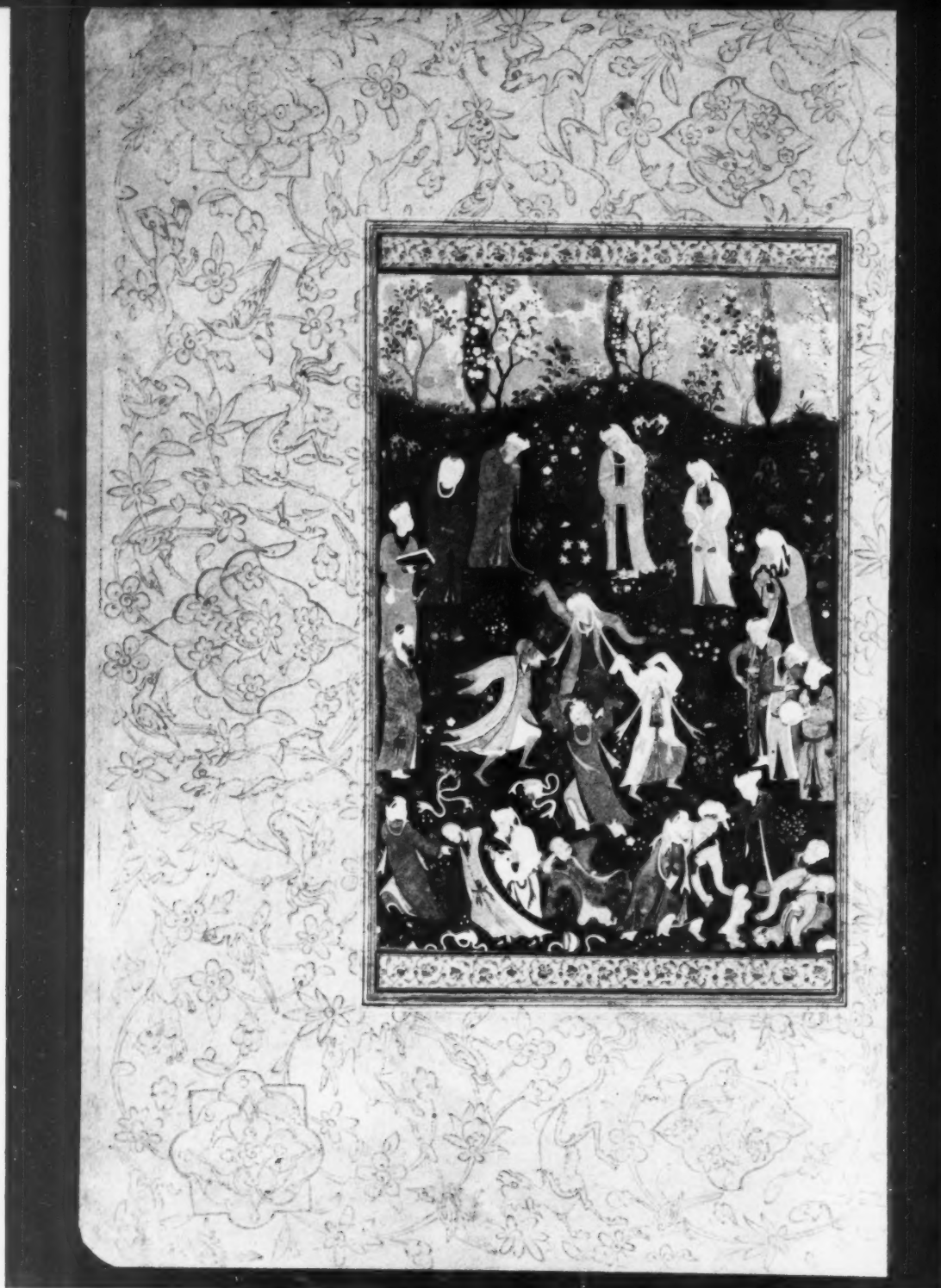
	1	2	3
1. — Knit fabric	Tricotine	Tricolette	Marquissette
2. — Highest texture	Shantung	Fuji	Tackle twill
3. — Twilled cloth	Sharkskin	Surah	Satin crepe
4. — Vertical cord	Pique	Ottoman	Bengaline
5. — Horizontal cord	Russian cord	Bedford cord	Grosgrain
6. — Longest filament	Silk	Rayon	Rayon staple
7. — Moire effect	Jersey	Taffeta	Crepe
8. — Fortisan	Acetate	Viscose	Cupprammonium
9. — Lowest texture	Fuji	Luana	Spun rayon linen
10. — Finest diameter	10 denier	15 denier	20 denier
11. — Greatest number of wales	60 gauge	56 gauge	51 gauge
12. — Doup woven	Matelasse	Milanese	Marquissette
13. — Woven face-to-face	Corduroy	Velvet	Velveteen
14. — Like seersucker	Rhythm crepe	Challis	French crepe
15. — Heavily sized	Tulle	Taffeta	Triple sheer
16. — May be woven	Mignonette	Jersey	Milanese
17. — Panne satin is like	Plain satin	Double satin	Gamsa
18. — Denier & filament	128 x 64	30/2	150/40
19. — Shadowed fabric	Ondule	Ratine	Ombre
20. — Gives duplex effect	Discharge printing	Register printing	Resist printing
21. — Sets warp & filling	Napping	Gigging	Crabbing
22. — Raises surface fibers	Carbonizing	Gigging	Burling
23. — Gives waxed effect	Moire	Cire	Rippling
24. — Gives mercerized effect	Retting	Embossing	Schreinerizing
25. — Stretches cloth to proper width	Tentering	Fulling	Milling

CORRECT ANSWERS AND EXPLANATIONS

- | | |
|---|--|
| <p>1 — 2. Others are woven.</p> <p>2 — 3. Shantung and fuji are well-textured fabrics but tackle twill far outdoes them.</p> <p>3 — 2. Sharkskin has plain-basket effect; satin crepe has a satin weave with crepe twist filling.</p> <p>4 — 1. Others have pronounced cord effect in filling.</p> <p>5 — 3. Others are warp-cord fabrics.</p> <p>6 — 2. May be a mile or more in length; silk runs 300 to 1600 yds.; rayon staple is only a few inches long.</p> <p>7 — 2. Crepe rarely has moire effect; it is unknown on jersey.</p> <p>8 — 1. Product of Celanese Corporation of America.</p> <p>9 — 3. Texture is about 42-square; others are high textured.</p> <p>10 — 1. The lower the denier number, the finer the diameter.</p> <p>11 — 1. The higher the gauge number, the greater the wale number.</p> <p>12 — 3. Milanese is knitted; Matelasse is made on dobby or Jacquard looms.</p> <p>13 — 2. Others are filling pile fabrics, hence not woven face to face.</p> <p>14 — 1. Challis is a plain woven wool; French crepe pigmented rugged crepe.</p> | <p>15 — 1. Others may be sized, but are not as heavily starched as tulle.</p> <p>16 — 2. Mignonette and milanese are knitted materials.</p> <p>17 — 1. Plain and panne satin are known for their high luster.</p> <p>18 — 3. The first is a texture symbol; the second is a 30s yarn with 2-ply twist or 2/30s or single equivalent yarn, a 1/15s or 15/1s.</p> <p>19 — 3. Ondule is a type of reed in weaving; Ratine is an irregular, uneven yarn.</p> <p>20 — 2. Discharge printing bleaches out white designs on dark colored fabrics; in resist printing certain areas are impregnated to resist the dye.</p> <p>21 — 3. The other two processes raise the nap of fabrics.</p> <p>22 — 2. The others are methods for removing vegetable matter, faults, loops from woolens.</p> <p>23 — 2. Moire is a watermarked effect; rippling removes foreign matter from flax stalks.</p> <p>24 — 3. Retting is a method of decomposing flax stalks; embossing produces raised designs on fabrics.</p> <p>25 — 1. The others are synonymous for a process which shrinks woolens, thereby increasing their weight.</p> |
|---|--|



Portfolio
OF TREASURES FROM ANCIENT
Lands



Four sweets
For cark and care!
Four that sway
Body and soul
And eye to joy:
Flowing water,
Brimming bowl,
Gardens gay,
And faces fair.

— PERSIAN, 8TH CENTURY



*Above: Dancing Dervishes from a manuscript page of the Diwan of Jami. Persian, 15th Century.
At left: Stag enclosed in scrollwork patterning served as belt clasp. Caucasian, c. 8th Century B.C.*



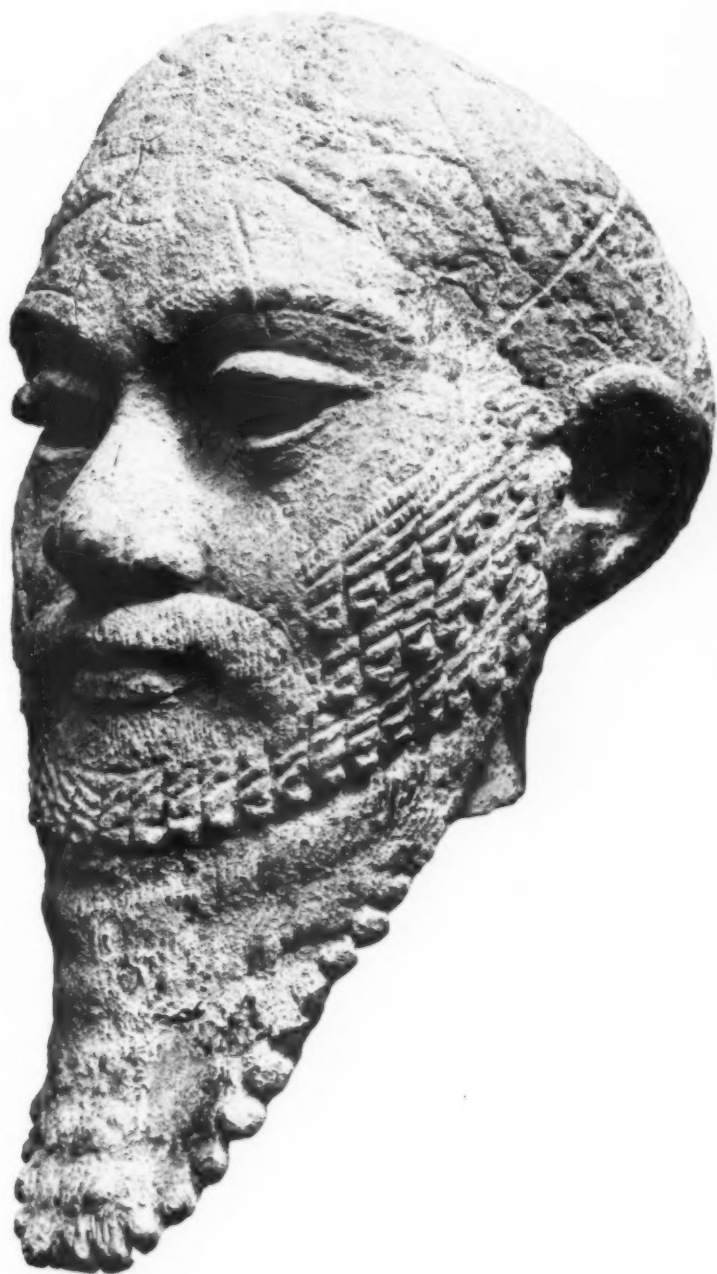
*At left: Persian drawing of a young woman, 1625.
Below: Bronze head of an Elamite ruler, 2000 B.C.*

In song and wine
Is my felicity
And perfumed girls,
Music and gaiety.

— MAHDI, PERSIAN, 8TH CENTURY



Left: Enameled tin bowl. Persian, 13th Century.



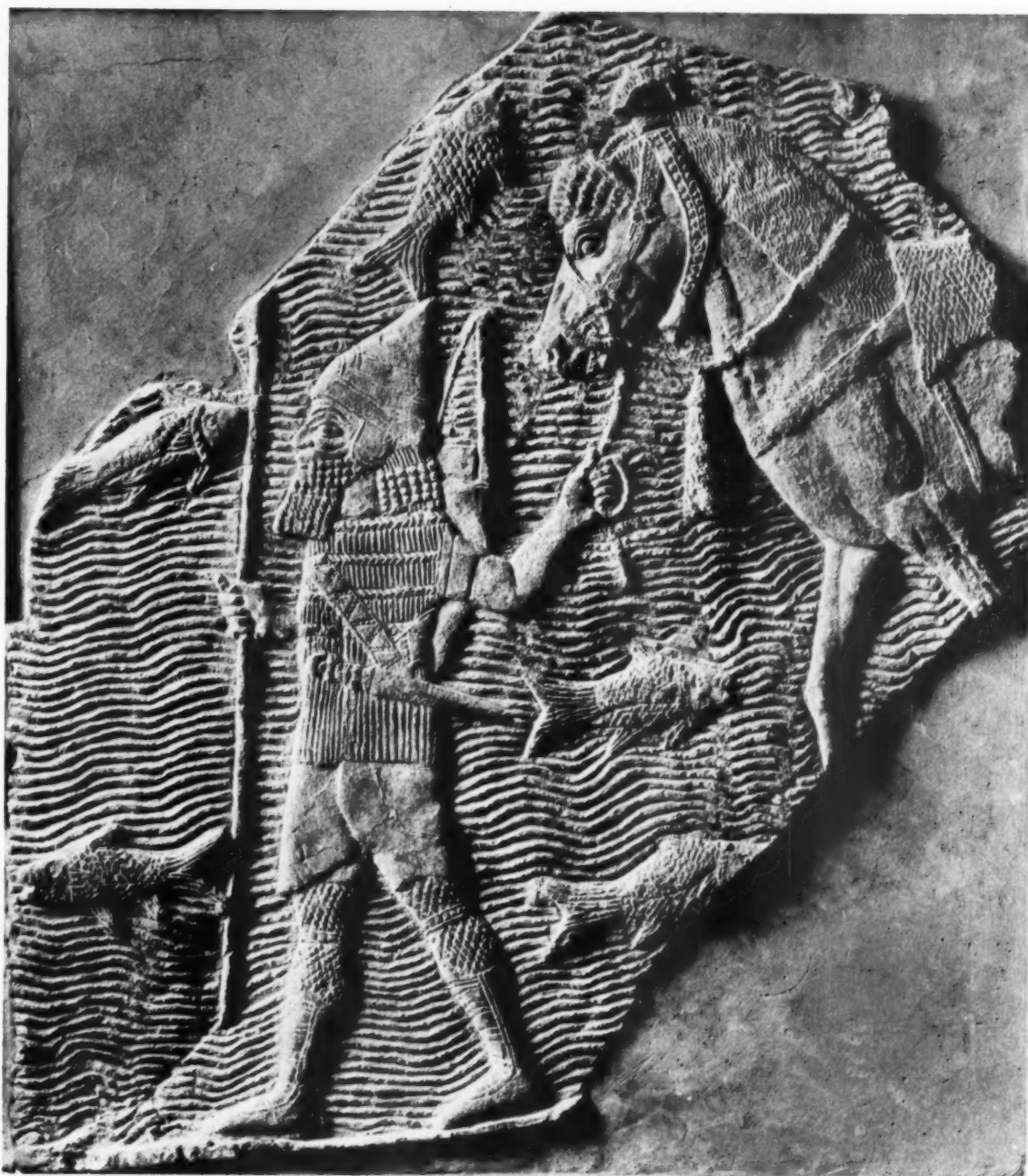
Portfolio...continued

Two miniatures by the 17th Century
Persian artist Riza-i-Abbasi.
Right: Two Lovers.
Below: Portrait of a Youth.



The ways of love are three:
Heart in heart may be,
Or lip and eye agree,
Or else a man can die.

— ANONYMOUS PERSIAN POEM



Cavalryman fording a stream. Segment of a stone frieze carved some 2500 years ago (705-680 B.C.) for the Palace of Sennacherib at Nineveh.

Rhyton, or drinking cup, of finely worked gold with intricately detailed lion's head base. Iranian, 6th-5th Century B.C.



Portfolio...continued



Ivory Head, Mesopotamian, c. 715 B.C.

When I am dead, bathe me in the juice of the grape,
Before my corpse let the pitcher alone make reverence.
And if you are looking for me on Judgment Day,
Please rummage in the dust at my dear tavern's door.





*Two alabaster panels depicting
winged eagle-headed demons (883-859 B.C.),
from Nimrud, the Palace of Assur-Nasir-Pal II.*



For only a breath separates disbelief from faith,
No more than a gasp divides certainty from doubt.
Let us joyously use this briefest inspiration;
One slips from life to death in the space of a sigh.

— HAFIZ, PERSIAN, 14TH CENTURY



Diorite Head of Gudea, 2200 B.C., Iraq.



At left: One of a pair of Persian lacquered doors from the Palace of Chehel Situn at Ispahan. Below: Silver drinking cup in form of a ram's head. Iranian, 8th-7th Century B.C.



Gild a cup with yellow wine, so pale's this silver day.
The world is veiled and pearled as if her bridal closed tonight.
You watch the snow. I count the petals trembling from their spray,
Roses not of the gaudy Spring, but of the Winter's white.

— ABU SUWAYD, 17TH CENTURY



Glazed bowl. Mesopotamian, c. 12th Century.



The Court Official, Sar Rai Chanda, Rup Singh. Miniature by Govardhan, School of Shah Jahan, 17th Century.

*Persian art courtesy of the Metropolitan Museum of Art.
Poetry from "Muhammed's People," by Eric Schroeder (Wheelwright).*




Brilliant greens, golds and lemon yellows sparked the blouse collection. Left: a Jacques Fath in canary yellow silk shantung; right: a Dior in green silk chiffon.




THE NEW PARIS-STYLED BLOUSES

present the American manufacturer
with a treasure trove of new ideas



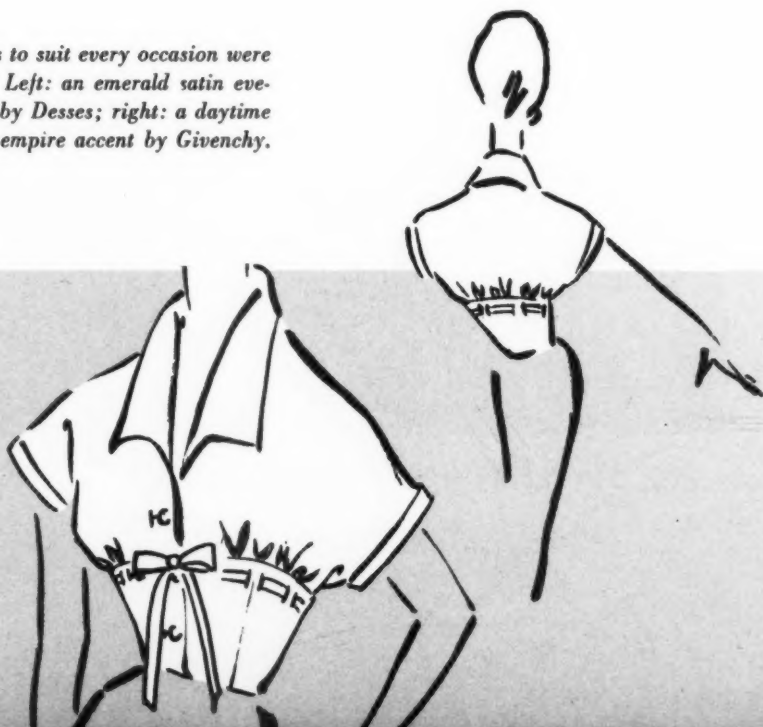
 The little white blouse that goes with everything has strong competition from the brightly hued one that has something important to say. The whole range of blues in silks, taffetas and cottons were second only to white. There were navy blouses by Balenciaga and Jean Patou, one that offered three shades of blue from navy to turquoise by Balmain, a pale blue linen overblouse by Chanel. Givenchy featured azur in soft silk taffeta.

 Fabrics represented in the Paris Collection available here were primarily silks and cottons, with a few wool jerseys and a linen. A new sheer satin, used in a bias front blouse by Claude Riviere, and cottons woven to simulate tucking made fabric news. For the American market the blouses are interpretable in many different fabrics, and are appropriate for the synthetic blends which are in demand here for their easy care qualities. "I could make a season out of that one blouse alone," marveled one manufacturer. He was referring to an evening blouse of shirred silk organza, which he saw in black velvet for his line.

Blouse styles to suit every occasion were represented. Left: an emerald satin evening blouse by Dessès; right: a daytime blouse with empire accent by Givenchy.

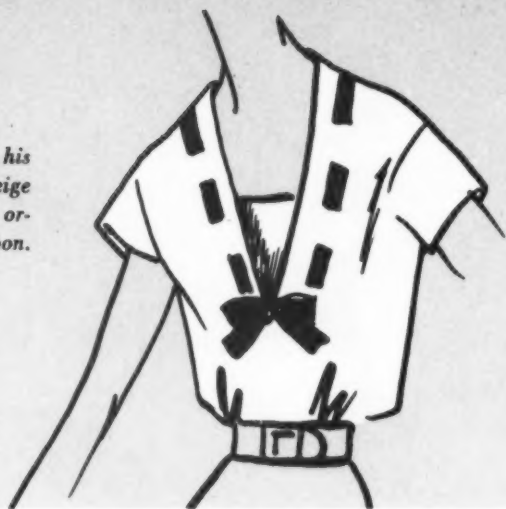


In 1955, 14,000,000 dozen blouses were manufactured and sold, accounting for roughly 336 million yards of 35"-wide fabric in all categories.



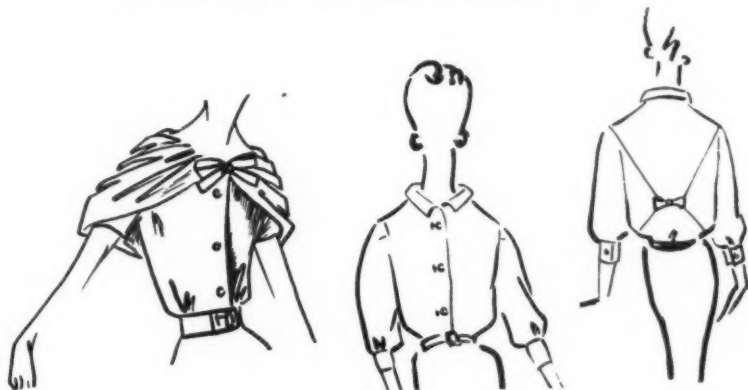


Dior developed a variety of ideas in his designs. Left: the empire look in beige silk shantung; right: a simple white organdy embellished only by navy ribbon.



The Empire silhouette and the long, barely shaped overblouse share the popularity spotlight. Balmain offered a particularly charming Empire blouse in pink silk chiffon with pleated front and high pleated cummerbund. Dior achieved the same feeling in a beige silk shantung overblouse by buttoning a silk twill belt high above the waist. Givenchy drew a ribbon just under the bustline of a raw silk blouse as his nod to the prevailing fashion.

A moderately fitted wool overblouse by Balenciaga surprised with a lavishly bloused back tied at hip level. More back news was provided by Givenchy in a natural silk taffeta with woven coin dot. The back fell in a panel which was tied with a grosgrain bow. Both fabric and styling pointed to Japan as the source of inspiration.



Givenchy and Dior expressed current haute couture lines in their blouse designs. Above left: the collar of "Voyageuse" by Dior can add either a cape or a hood to a suit. Right: Givenchy develops a favorite suit back in a silk taffeta blouse. Alongside: bloused back falling from deep yoke and overblown sleeves designed by Givenchy.



A notable example of the soft blouse for which Dior predicted a fashion comeback. In rose red silk surah, it introduces a new sleeve mounting to fit any shoulder.



The new emphasis on the beautiful blouse reflects an awakened interest in Paris. Christian Dior, who featured ten in his collection, predicts the return of the soft blouse as a fashion entity, and the collections of Givenchy, Balenciaga, Balmain, Chanel, Patou and boutique houses bear him out.

A New Direction in Zippers

color which will not wear off

Anchor Slide Fastener Corporation, after many years of intensive research, has now placed on the market a zipper durably colored by a special process.

THERE ARE MANY REQUIREMENTS which a garment manufacturer must consider when he places an order for slide fasteners. Of prime importance is their durability of color. This is one vital aspect which concerns the idea of serviceability, increasingly to the fore with the development of wash-and-wear fabrics and apparel.

The zipper manufacturer is in an exacting business. He makes a product which demands the kind of high precision engineering a Swiss watchmaker would be proud of. Like a watchmaker, his object is to give daily and hourly satisfaction in service to the consumer.

In the simple slide fastener used today there are over sixty dimensions which must be accurately held, most of them to less than one-thousandth of an inch, for commercial acceptability. Thus from the start the zipper represents techniques of manufacture demanding refinement as well as continuous research.

In these circumstances it is not reasonable to expect the garment manufacturer to buy an article which, when colored, will rub and show the raw metal after a few hundred cycles of opening and closing. Normally, colored zippers are

made of brass, aluminum or other metal which is enameled, the tape being dyed to match. While this technique gives good appearance it has not been possible to date to offer wear that meets the standards demanded by the industry.

The manufacturer who uses a zipper expects it, for example, to run smoothly and to be finished so that it is smooth to the feel. It must be sufficiently flexible so as not to create a bulge in the garment or cause difficulty in tailoring, which would require consequent cost increases.

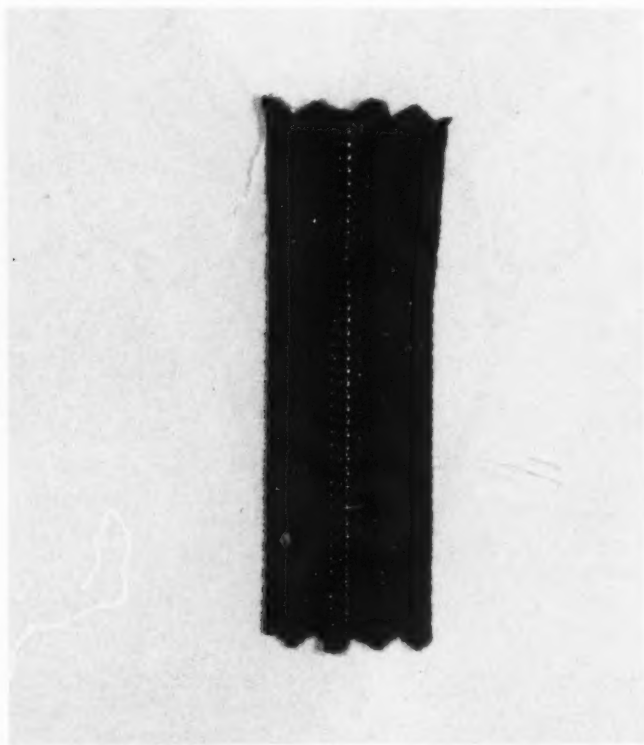
Because it had been found that enameled zippers did not generally stand up to use equivalent to 10,000 cycles or even much less in some cases, and because chipping of the enamel tended to clog the mechanism and jam it in use, an intensive search has been in progress for an alternative method of producing colored fasteners not liable to this defect. Because of the fine tolerances involved this presented great problems since none of the usual methods of coloring metal could be applied and the use of colored plastics was not equally acceptable in all sections of the trade.

Anchor Slide Fastener, a division of Anchor Precision Corporation, has now introduced a zipper permanently colored by a special process. This process permanently fuses vinyl of any color to metal and can be applied to brass, aluminum and nickel-silver zippers. This is equivalent, in effect, to impregnating the metal with a durable colored plating, without materially changing the dimensions of the zipper teeth.

It is claimed for this new process that it allows the zipper to withstand abrasion, washing, dry-cleaning and bleaching chemicals and processes and even acids, and that it will retain its coloring in use for an equivalent of at least 10,000 cycles of opening and closing.

Any color can be supplied by the new process and all the colors are lightfast up to the standards acceptable by the industry for fabrics. It is also possible to supply aluminum zippers with brass colored plating, in cases where the brass color is preferred but the advantages of aluminum construction are desirable.

There are a billion and a half zippers used every year and new plants for still greater volume are being established in every part of the world. Garments from the sophisticated cocktail dress to the Eastern Sari are made with slide fastener closures today. Every manufacturing advance in these is of great importance to the apparel industry. Garment acceptability often rests on a small point. Therefore it is useless to buy fine materials and use an inferior fastener. Every new development in the field will be welcomed by all segments of the industry.



All-silk Chiffon

... in new uses and year-round fashions



Pale and pastel fashion reminiscent of the early 1900's gets a modern treatment. Edward Abbott's dress, designed by Gina in all-silk chiffon from STERN & STERN.

All-silk chiffon is rapidly becoming an important factor in new fall fashions, because designers are making use of softer types of fabric in interpreting the current silhouettes. Stiffer fabrics which have been much in evidence in past seasons are being displaced by classic textiles, which drape and pleat.

Chiffon in particular, always a glamorous fabric for women in evening wear, is being adopted for short cocktail dresses and for misses' as well as women's evening and dance dresses. It is being used in draping, tucking and pleating, not only in sheath dresses but for the full silhouette.

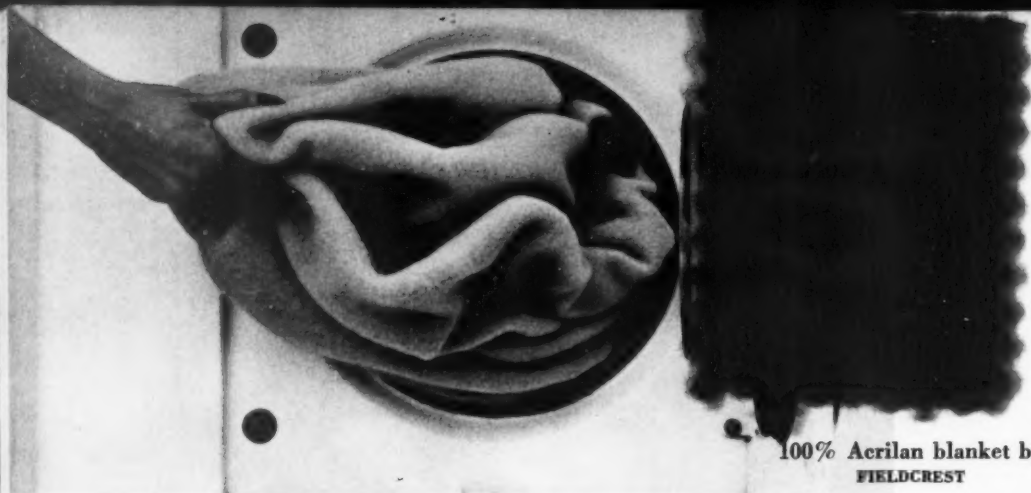
A promising development is the spread of chiffon from spring and summer dresses to year-round use. This is in keeping with the prevailing trends for lighter weight fabrics in all classes. It also accords with the greatly increasing vogue both for pure silk fabrics and for silk in blends with other fibers.

The superlative way chiffon takes colors is helping it to a wider role. Stern and Stern, noted for their very fine domestic silks and all-silk chiffons, is offering a range of no less than 125 different colors in all-silk chiffon this season. The range leads off with Magnetic Red and Crystal Rose, French and Cotillion Blues, Wood and Moss Greens, Light Brown and Bisque which have been placed at the top among the season's color choices.

Top designers like Ceil Chapman, Edward Abbott, Frank Starr and the higher priced blouse and lingerie manufacturers are using silk chiffon extensively this season. The increasing popularity of chiffon is a trend which retailers are watching since it opens up possibilities for year-round selling in several categories where color and chic elegance are in demand.



A cocktail suit of layered silk chiffon from Ben Zuckerman's Summer 1956 collection.



Interesting facts about the new

Acrilan® Blankets

100% Acrilan blankets have been in regular use for about two years; only now, after this extensive period of independent testing and consumer use, is the Chemstrand Corporation going ahead with what is possibly the biggest advertising and promotion campaign ever undertaken in blanket history.

ACRILAN BLANKETS, the two-year testing period seems to indicate, should make an important contribution to solving some of the main problems connected with traditional blanket coverings. These problems concern: care and cleanliness; warmth with light weight; decorative appearance; storage; and length of life.

The traditional blanket is probably not cleaned more than once a season in most households, because it tends to shrink and mat when washed, and the cost of dry cleaning is relatively high. A wide gulf separates this practice from today's insistence on scrupulous cleanliness, expressed in the demand for wash-and-wear apparel.

Independent Testing

It is claimed that Acrilan blankets are fully machine washable. Actually the tests show much more interesting and exciting facts. An Acrilan blanket is not only fully launderable in the family machine on the warm setting, but tests showed a cumulative shrinkage of less than 1½% after five washings. This is a higher performance than that accepted in Sanforized cottons.

Actual results of launderability tests are as follows:

(tests conducted with similarly priced blankets; wool blanket weighed 3¾ lbs., Acrilan blanket weighed 3¼ lbs.)

PERCENTAGE OF SHRINKAGE LOSS

		One wash	Five washes
Traditional (wool) blanket;	warp	12.2%	23.3%
	filling	12.4%	28.7%
Acrilan blanket;	warp	0.9%	0.9%
	filling	0.5%	1.0%

These results mean that a 90-inch Acrilan blanket only shrank about one inch in five launderings, while a wool blanket shrank almost 2 feet under the same procedure.

In dry cleaning, neither type shrank appreciably, and the results may be regarded as equal. But it must be remembered that the maintenance cost will be up to \$10 for five dry cleanings of a wool blanket, while the Acrilan blanket can be put in the family washer at nominal cost.

Further tests show that with an extended number of washings the traditional blanket lost much of its hand and warmth, whereas the 100% Acrilan blanket retained almost all its original warmth and hand. Incidentally, the manufacturing techniques which have been developed lock the fiber in the blanket securely so that there has been no shedding problem.

Warmth without weight, current phrase for a contemporary textile trend, should of course be warmth with less weight. Tests in this respect showed how these new blankets behave. Again a 3¼ lb. Acrilan blanket was used and a

similarly priced 3¾ lb. wool blanket, the Acrilan blanket being lighter in weight by about 13%.

Actual results of warmth coefficient tests were as follows:

WARMTH COEFFICIENT

	Traditional (wool) blanket	Acrilan blanket
When new	771	796
After five dry cleanings	764	795
<i>Another sample:</i>		
When new	740	803
After five washings	703	892

This test means that washing the Acrilan blanket five times increased its warmth holding capacity by about 12½%, while it decreased that of the wool blanket by about 5%. If the wool blanket were cleaned the figure would be a decrease of 1%. In other words machine washing increased the warmth-with-less-weight properties of the Acrilan blanket considerably.

Important to the housewife interested in tasteful interior decoration is the color question. The people who make these blankets state that Acrilan dyes readily in all colors, including the richer decorative colors favored today. The result is a striking color range which will undoubtedly aid sales.

Satisfactory in Storage

The traditional problem in blanket storage is much intensified by living in today's small house or apartment. Again the Acrilan blanket proves itself because, being naturally moth and mildew resistant, it can be put away in attic space without any special proofing or precautions.

While these blankets are being subjected to continuous further testing by the consumer, the above tests represent a fair sampling by independent laboratories. In addition, leading retail stores state that these blankets are moving well at the consumer level, and a top service magazine testing laboratory states that these are the best blankets, bar none, they have ever tested. The blankets line dry in about one-third the time conventional blankets require, or can be machine dried in only 30 minutes.

The Chemstrand Corporation is presently supplying Acrilan acrylic fiber to firms who have a reputation in the field for being able to make a first class article in this type of fiber. Each blanket is accompanied by tags giving full instructions for care and maintenance.

To sum up, in the basic blanket qualities, the Acrilan blanket can knock points off the traditional blanket for warmth, lightness and durability. In respect of beauty, fine hand and color it can stand up to all comers •



the story of

THE DIXIE MERCERIZING COMPANY

... producer of fine quality yarns

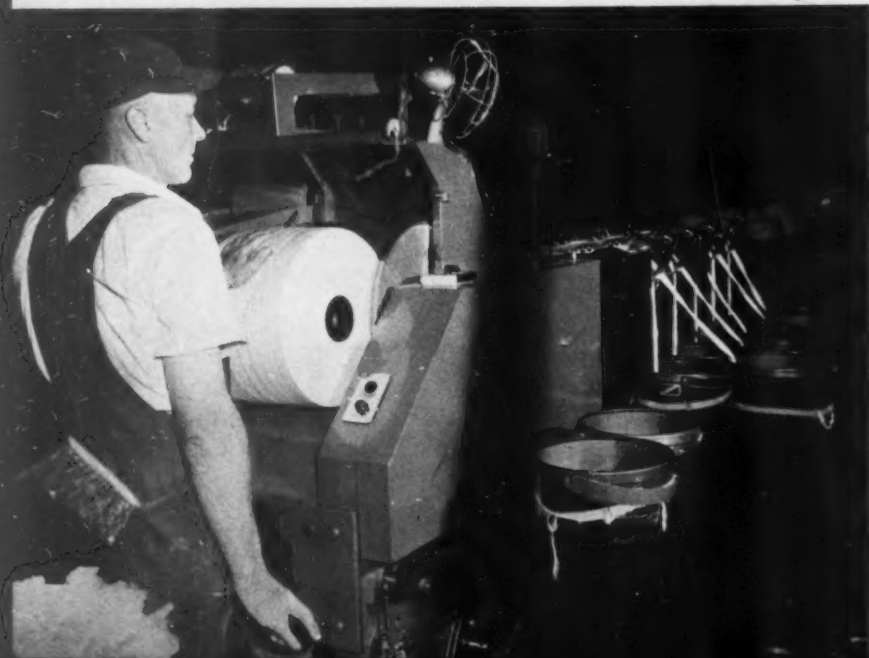




Samples of cotton arriving at the spinning plant at Lupton City are checked for impurities under ultra-violet light by the buyer.



ABOVE: General view of the carding operation at Lupton City.
BELOW: Lap winding; note cleanliness of the machinery in use.



the story of the

DIXIE MERCERIZING CO.

DIXIE MERCERIZING COMPANY began operations in 1919 — the result of a decision by a number of hosiery manufacturers in the Chattanooga area to build their own mercerizing plant to supply yarns of the particular kind and quality they required. The plant was set on the outskirts of Missionary Ridge, not far from the battlefield of Chickamauga. This locality was again to take the limelight in the nation's history with the creation of TVA. Founded in the center of a growing industrial area, surrounded by customers for whose service it was brought into being, Dixie enjoyed from the start a fortunate combination of influences which encouraged its steady development over the years.

Shortly after its inception, the venture attracted the attention of Mr. J. T. Lupton. Seeing the advantages of such a quality operation in this locality, he and a group of associates built a plant about 12 miles from Chattanooga to manufacture grey yarn for mercerizing. Housing and complete facilities for employees were added and later this installation became Lupton City. Mr. Lupton was closely associated with Dixie Mercerizing Company and his Lupton City plant became the first of several spinning operations owned and controlled by Dixie. Spinning plants were later added at Mebane, Hope Mills and Cumberland in North Carolina, and at Dalton and Royston in Georgia.

Largest Mercerized Yarn Producer Today

Today Dixie Mercerizing Company operates between 120,000 and 130,000 spindles in seven plants. It is one of the biggest producers of mercerized yarns in the world as well as a major factor in the production of carpet yarns. Such tremendous progress in the course of less than four decades poses an essential question: What particular feature made such exceptional growth possible?

A visit to the main mercerizing plant at Chattanooga and the spinning plant at Lupton City offers an interesting study of the multitude of factors and technical refinements involved. This operation is successful not only in dollar sales and good standing in the trade but also in actual yarn performance measured by scientific standards and justified by results in operation.

Here is a case in point: A few years back, to strengthen the standards of yarn quality, an organization of yarn producers was formed under the name of the Durene Association. Approved standards were set up. A routine of sampling and checking by independent testing laboratories was established to maintain self-imposed quality standards among the members.

Today's reports, selected at random, show members are selling yarns which are in most cases approximately 20% better than quality standards previously established by the Association itself. For example, a few years ago a breaking strength of 135 pounds on Durene mercerized 40/2 cotton yarn was standard, and considered excellent. In current reports seen in Dixie files, this yarn demonstrates a breaking strength of up to 198 pounds. Such reports can be duplicated all the way along the line, in spite of the fact that the mercerized yarn process has not been radically changed in the last 75 years. This upgrading of Dixie quality is based

on constant improvement of every operation and process.

Basic to this program is the matter of equipment. Here Dixie has been both wise and fortunate. Prior to World War II management had established a policy of equipment renewal and maintenance for top efficiency as an essential part of their operation. During the war years the new equipment they needed was not available, but funds were set aside on a corresponding scale for this purpose, with the result that after the war and since, it has been possible to make an investment of between six and eight million dollars in new equipment. Especial attention has been paid to furnishing large-capacity, high-pressure dyeing equipment, since color is playing an increasingly important role in the yarn industry today. The process of installing up-to-date spinning machinery is continuing actively today.

Equipment Policy in Action

An example of this policy in action may be furnished from the spinning plant at Lupton City, where on one floor there are as many as 36,000 cotton spindles. After the war it was decided to add equipment for spinning synthetics to the existing cotton facilities. A completely air-conditioned separate unit was therefore added to the plant, with the most up-to-date machinery for handling synthetic staple fibers, and today Dixie is supplying customers with Orlon and Dynel yarns and small amounts of other synthetic fibers.

Next in importance to up-to-date equipment in a strict quality program is the maintenance of extremely close, almost hourly, checks at every stage of operation.

Checking starts with the entry of raw material in the form of bales of cotton or staple into the plant. Samples of every shipment are carefully inspected when received: the staple length and micronaire are checked, breaking strength of the fibers tested, and the sample inspected under black light to detect impurities. If variations in quality are found beyond admissible limits the shipment will be rejected before the bales have reached the opening floor.

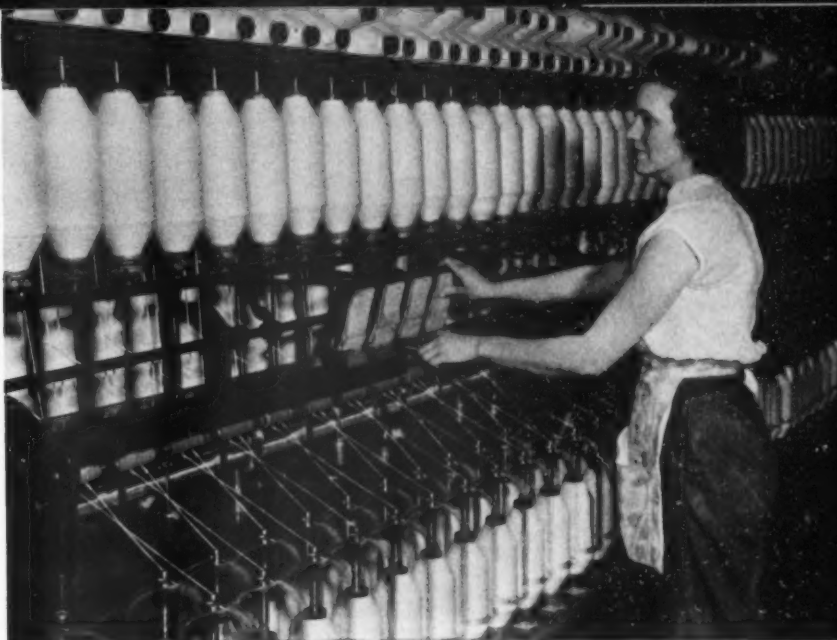
At the lapping stage the lap weight of 48 lbs., representing 13 ounces per square yard, is held within the closest tolerances, insuring evenness at subsequent stages. The carding, combing, drafting and spinning operations benefit from top equipment and well-trained personnel.

Textile Training for Employees

Dixie realizes the importance of maintaining a force of skilled and well-informed workers. The spinning plant operates an out-of-hours textile school which any employee may attend. This school offers a 3-year course of weekly classes supplemented by at-home study. Standards maintained are equivalent to those of any textile school; in fact, personnel previously trained in textile schools have been retrained here in some cases. One particular aim is to give plant foremen and section supervisors the background and capability to handle the responsible job of maintaining quality production. They gain experience in making fine adjustments which are demanded in setting modern equipment and in performing each operation efficiently. Thus when variations occur, they know what to do to correct them without loss of time and production. This training program encourages justifiable pride in good work and its success is evidenced by the growing number of employees entering the plant's Twenty-Five Year Club.

Scientific quality control is maintained by means of a

(please turn)



ABOVE: Roving is being processed prior to spinning operation.
BELOW: View on spinning floor where 36,000 spindles operate.



BELOW: In the spinning control laboratory electronic equipment is used to determine the quality of the yarns produced.





ABOVE: Warps of 378 ends appear as a continuous sheet while passing through the several stages of the mercerizing process. BELOW: Packages of yarn stand ready to enter the stainless steel dyeing kettles at rear. Both pictures are from the Dixie Mercerizing plant at Chattanooga.



Dixie Mercerizing . . . concluded

laboratory at the spinning plant which tests yarn samples, with the most modern equipment for yarn count tolerance, evenness and breaking strength. Results of these checks are plotted as graphs on charts pinned to the laboratory walls, and the limits of variation are marked on them with dotted red lines, so that a glance will tell when any element strays too close to the accepted limits, and the causes can be traced back to their source.

An important factor in maintaining quality is cleanliness during each operation. The floors of the plant are of sanded and polished wood and are kept constantly swept clean. Traveling automatic blowers remove lint and dust from the machinery. Cleanliness is important for psychological reasons as well as for production, for experience shows that clean surroundings promote good production and the machines themselves run better in the absence of dirt and dust. In the ventilation system air is electrostatically freed of dust, and the humidity is kept constant by automatically controlled sprayer units. The temperature is not allowed to fall below an efficiency minimum. The synthetics spinning plant is air conditioned throughout.

The Mercerizing Operation

To turn to the mercerizing operation. This, being in essence a series of chemical operations, can be more easily subjected to completely scientific automatic control. Here the yarn in ball warps of 378 ends is fed into the wetting, mercerizing, neutralizing and washing stages in lots of about 10,000 lbs.

In this operation the concentration of the mercerizing liquor is automatically controlled as is the yarn speed and the degree of stretch imparted by the rollers. Automatic recording apparatus afford the means of checking back into operating conditions if variation subsequently appears. Pneumatic pressure for the squeeze rollers ensures even operation and constancy. The drying temperatures which are held to a maximum of 180 are thermostatically regulated. In order to control moisture, the warps are dried completely and then humidified to a controlled regain of $7\frac{1}{2}$ to $8\frac{1}{2}\%$.

If mercerizing lends itself to scientific control, dyeing is an area in which possible refinements are virtually limitless. The yarn is bleached with peroxide in lots of about 3000 lbs at one time. Yarn is wound on packages for pressure dyeing in lots of about 1200 lbs. per kettle. These kettles of heavy stainless steel demand a flow of about 5,600 gallons per minute in cycles which alternate directions every three minutes. 100-hp motors are required to drive the flow. By a punch button system, temperatures and pressures are recorded on a graph at each stage, allowing full determination of correct conditions.

The Importance of Yarn Dyeing

Yarn dyeing plays an increasingly important part today. Not only are manufacturers becoming accustomed to styling in color and to the superior appearance of yarn-dyed goods, but they have also found that the economics of knitting and weaving favor its use. For example, by purchasing dyed yarn direct from the producer on a net weight basis, it is possible to eliminate the normal weight loss involved in commission processing.

The dyeing laboratory possesses a complete card index of every shade dyed, an actual sample of each dyeing and

graded values of each of the 102 fashion colors in the Dixie Color Service. It is completely equipped with various testing devices, including proper machinery for testing the light- and washfastness of all dyeings and to check the evenness of dye lots, as well as to compare for color. A knitting test is made of every dye lot to check the knitting properties of the yarn and to compare it for color with the sample.

An intriguing example of what quality dyeing demands today is furnished by the case of white. This is a color about which customers can be very particular and its range has lately been broadened by the introduction of the so-called fluorescent whites. At the Chattanooga plant the color card offers no less than 22 shades of white for the requirements of different customers for various end products.

In addition to mercerized dyed yarns, non-mercerized dyed and bleached yarns are available from Dixie, as well as certain special yarns such as Durene-Nylon combinations for hosiery reinforcing.

An important aspect of Dixie's quality control program and service is the production of yarns which, by giving good performance in difficult circumstances, solve special problems for customers. A good example of this is a yarn developed for a new automatic machine which required new and improved yarn for efficient operation. This specially developed Dixie yarn reduced seconds in hosiery production by 40% to 50%. Everyone benefits from such development work, including the consumer who obtains a finer quality product. Use of special yarns is increasing and Dixie's past performance in styling quality yarns and assisting with merchandising has inspired the confidence of the trade.

The yarn production of Dixie Mercerizing goes into hosiery, sweaters, T-shirts, knitted outerwear, underwear, woven and knitted dress goods, sport shirts, embroidery, laces, upholstery and drapery fabrics, narrow fabrics, sewing thread and a number of other end uses. Orlon is most widely used in the sweater trade and appears to be rising in favor with the hosiery industry. Dynel goes into pile fabrics, non-flammable draperies for ships and institutions. Carpet yarns for the floor covering trade and chenille yarns for tufted bedspreads and similar applications are also products of Dixie Mercerizing Company.

Study of Fashion Trends

Maintaining close contact with the consumer market is becoming increasingly important in selling. This is done by working with the fashion industry to determine which colors and constructions are gaining in strength, thereby keeping one step ahead of customers' requirements and possible problems. For this purpose the New York sales office works with converters and designers in styling and in interpreting trends. Fashion-right dyed yarns in knit and woven goods can prove to be of great advantage to converters when they are made available to the cutting trade.

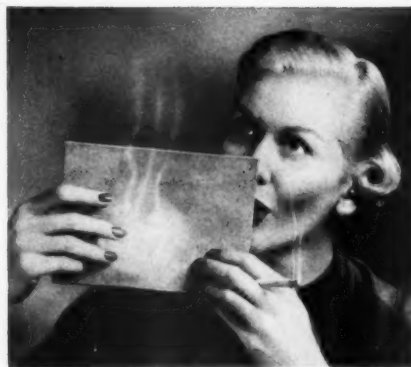
In conclusion, it may be noted that today Dixie Mercerizing Company still has the same objectives of foresight and service as when the company was founded. The principle of sound quality operation remains behind a creative spirit in yarn production, which leads to the development of new end uses and greater sale of merchandise. It is this combination of quality and reliability plus leadership in creative design which has carried the Dixie Mercerizing Company, in a few decades, to prominence in the textile world.



ABOVE: Dixie Durene yarns are used in child's two-piece creeper designed and knitted by William Carter Company.

BELOW: Crisp woven fabric of yarn-dyed Dixie Durene and silk from Schwarzenbach-Huber is used in man's shirt made by Jay Bucknell.





Trends in upholstery fabrics

Vinyls which breathe...

Recent developments aimed at producing vinyl-coated fabrics which breathe may be of prime importance to the furniture and automobile upholstery industries.

VINYLS POSSESS an extraordinary range of virtues which can be put to the service of man. Used in combination with textiles already proved by centuries of service, they are almost unbeatable for many end uses. Coated fabrics are easy to handle in manufacture, good looking, pleasant to the touch, durable, immensely resistant to abrasion, easy to clean, little affected by heat or cold. If necessary, they can be made transparent, elastic, or they may receive embossing to give them traditional or novel textures.

Already proved in a multitude of uses from patent leather shoes to automobile upholstery and from simulated leather jackets to bookbindings, vinyls have betrayed only one major weakness: they are impervious to air. While the importance of this depends on the end use to which the fabric is put, several major producers of vinyls have considered it worth while to spend a great amount of time money, and scientific research facilities in overcoming this single defect. Today their efforts are bearing fruit in the form of vinyls which breathe, allowing circulation of air and dispersal of perspiration, a newsworthy development for the upholstery field, and presage of new directions for apparel.

This is why the introduction last year of *Breathable Naugahyde* by U. S. Rubber was closely followed by the advent of *Air-Porous Koroseal* developed by B. F. Goodrich Company and more recently by *Castleton* and *Dorchester* fabrics developed by du Pont.

Breathable Naugahyde, which has appeared before the public with outstanding success in the 1956 De Soto, Dodge and Plymouth lines, and in furniture displayed at the Chicago Furniture Mart, consists of substantial and durable fabric on which is printed a design sculptured in vinyl. Although the vinyl here is not itself porous, the fabric between the design elements allows free circulation of air through its construction, and thus the aim of ventilation is achieved. Special additional advantages are in the variety of the raised patterns available, the highly textured nature of the fabric, and the control of slidability, so important in upholstery uses.

Air-Porous Koroseal is made from fabric coated with vinyl in a fine cellular structure which readily permits the passage of air and moisture. The cells are microscopic

(50,000 per square inch) and the surface is virtually continuous, so the material comes in the smooth-faced styles already familiar in conventional vinyl-coated fabrics. It is only when the fabric is immersed in water and air is forced through the cells that its porosity becomes evident



Dorchester elastic vinyl-coated fabric, which is available in several colors, and is porous and completely cleanable.

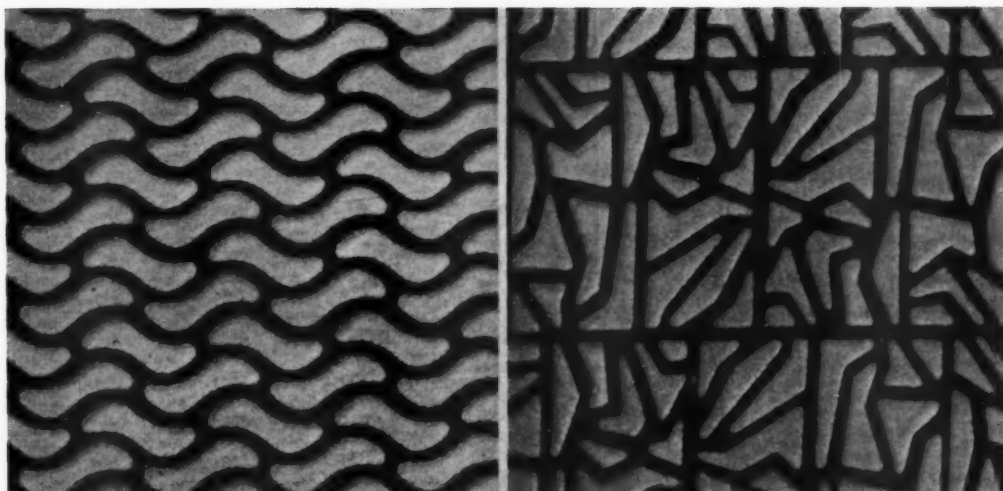
By DU PONT

to the eye. At the same time the difference is immediately perceptible in use. In maintenance there is no problem, since the apparently smooth surface can be wiped clean, and soil and abrasion are resisted.

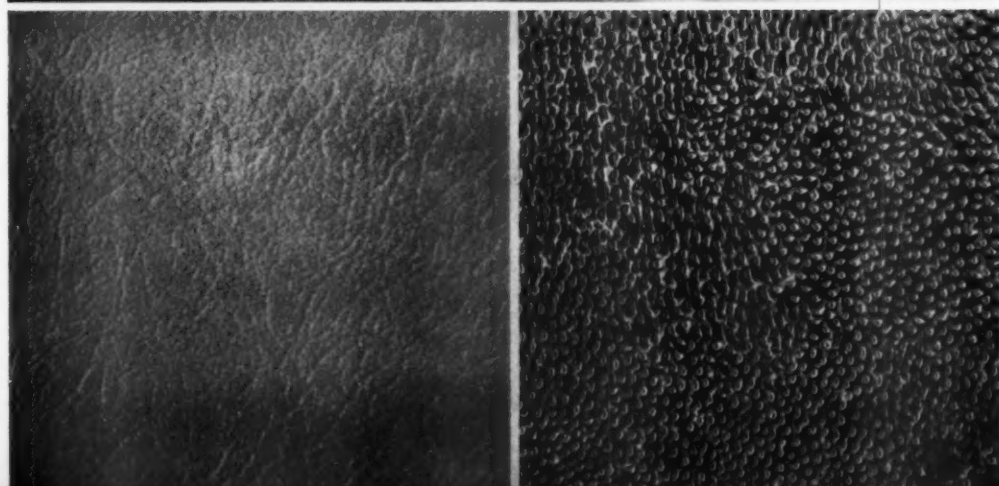
Castleton and *Dorchester*, most recent comers to this field, are made in a variety of interesting embossed textures, designed by Russel Wright. While the different versions possess the strength and resilience of conventional vinyl-coated fabrics, the structure is so porous that smoke from a cigarette can be blown through the fabric easily. It, too, has no maintenance problems.

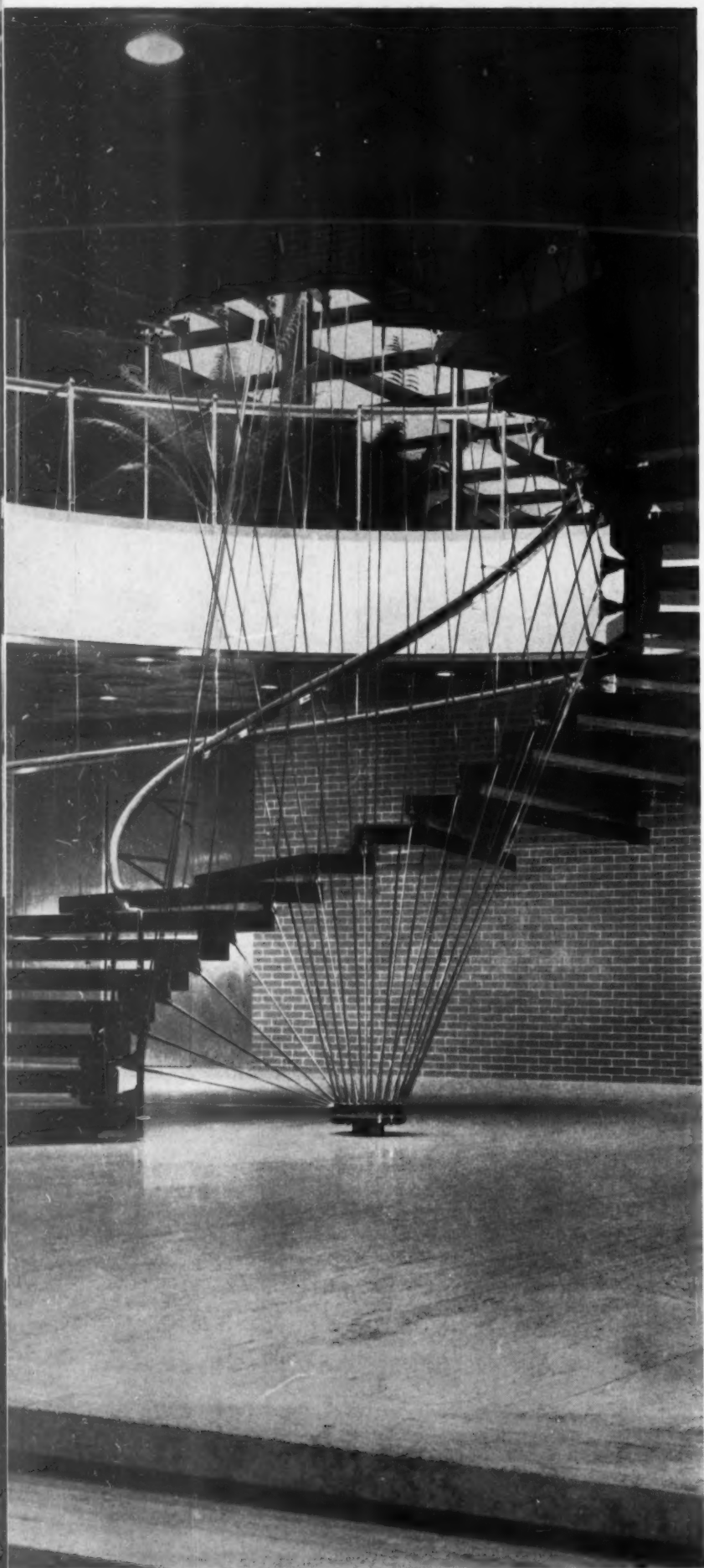
These fabrics are all new forms of existing materials, geared to today's living. Each one is available in a great range of suitable decorative colors and textures, and all are adapted for applications in homes, institutional and transportation fields. Their arrival is important news for the industrial designer, the automobile stylist, the interior decorator, the furniture maker, and last but not least, for the housewife in the American home.

Bubbles burst from the surface of the pillow upholstered in Air-Porous Koroseal by B. F. Goodrich Co. Air flows through microscopic cells which permit ventilation, comfort, easy cleaning.



Above: Breathable Naugahyde designs made by U. S. Rubber for (left) Dodge Coronet, Suburban and Convertible lines; (right) Dodge Custom Convertible, Royal Suburban and Custom Royal. Center: An office with chairs upholstered in Breathable Naugahyde, the desk in Elastic Naugahyde, in green leather finish. Below: Leather grain design in Goodrich's Air-Porous Koroseal (at left) and mottled finish in du Pont's Castleton elastic fabric (at right).





ABOVE: At General Motors Technical Center, a unique spiral stair of marble hung on stainless steel rods graces the administration building's foyer. RIGHT ABOVE: Engineers examine upholstery model. BELOW: Henry de S. Lauve, director of the Interior Design Studio.



Harley Earl, General Motors' styling chief.

GENERAL MOTORS





Dominating the landscape at the new General Motors Technical Center in Detroit is superb aluminum-sheathed Styling dome.

. . . a fashion factor in the United States

Will the styling section of the new General Motors Technical Center at Detroit, dedicated on the 16th of May, prove to be a powerful fashion force in shaping textile directions in the U. S. for the benefit of the consumer?

IF THE COLOR COMBINATIONS used in the trim and upholstery of automobiles today bear a definite resemblance to the fashions well dressed women are wearing, it is no accident. The top styling directors in Detroit study the public's taste and preference in clothes today more closely and scientifically perhaps than many manufacturers in the apparel field.

It was not until the auto stylists at General Motors had introduced a Buick Riviera in blue and silver in 1948 and a Pontiac Catalina in rust and cream the following year that the industry uncovered the fact that their audience appreciated brilliant color styling. Then they began to offer cars with turquoise, bittersweet, coral, sungold and true white, both in exterior and interior combinations.

In evaluating the different factors which must be taken into account in deciding correct hues and shades, the stylists are guided, in fact, largely by research in the fashion field. What is in vogue in the eyes of the fashion experts, and what will continue in vogue for some time, has much to do with the selection.

Harley J. Earl, styling chief at General Motors, believes that women are the dominant influence in nearly 70% of

all new car purchases today. With engineering improvements such as automatic transmissions, power steering and power brakes which make driving easier for women, this is increasingly true. There is another factor: the votes of the youngsters generally go along with that of the women. For these reasons Earl has in recent years increased the number of women employed on his styling staff. He keeps in constant touch with the trends in both men's and women's fashions with the object of correctly assessing future directions in the apparel field.

Henry de S. Lauve, director of the color and interior design studios at the General Motors Technical Center, who along with Earl is responsible for colors both inside and outside GM automobiles, learned the art of combining and blending colors while designing women's clothes.

"It is true," Henry Lauve says, "that in selecting combinations we keep the woman and her flair for color in mind at all times. But men's color choices are changing too and their clothing reflects it. This is true not only so far as summer and holiday dress is concerned but also in evening clothes. And there are those persons who prefer subtle color combinations in their car. In this group may

(please turn)



GENERAL MOTORS . . . fashion factor?

be those who prefer to wear colorful clothes that would not harmonize with a lively automotive color scheme . . . We also know most people want to exercise the urge to be young and gay once more, and they do it by buying a colorful automobile."

What makes a color combination a hit with the public? By no means is it always the color which pleases at first glance. Kenneth L. McAllister, Chevrolet's interior and color stylist on the Styling Staff, analyzes it this way:

"A car painted in a color destined to become a hit usually jolts you into some first-glance comment as 'What in thunder is that?' But by the time the car pulls abreast of you, you've come to the tantalizing moment of indecision. And by the time it disappears you're sold, or at least you're very much interested in seeing it again."

Of course, as in fashion, auto colors must be fresh and crisp in appearance and in the 1956 Chevrolet cars, out of the fifteen colors offered, only black and white are exactly the same shades as were offered in 1955.

"It may be," thinks McAllister, "that automotive colors are nearing their limits in loudness and variety. After all, there are only so many colors in the rainbow. But there is much that can be done in applying and accenting colors and in developing tones of freshness and character."

To sum up, it is evident that Detroit has a great deal to learn from the fashion industry, and that the styling studios in their turn can work powerfully with the consumer for fashion and good taste. Because they must work two or three years ahead, they are more concerned with the big cycles of style and fashion, however, than with seasonal appeal. Because their resources are so immense and because they work directly with the consumer, their findings will always have an importance for the textile designer.

A few years ago Detroit used whatever fabrics the textile industry was weaving, adapting them to their own needs. Today Detroit stylists are becoming pace-setters in new colors, constructions and textile directions.

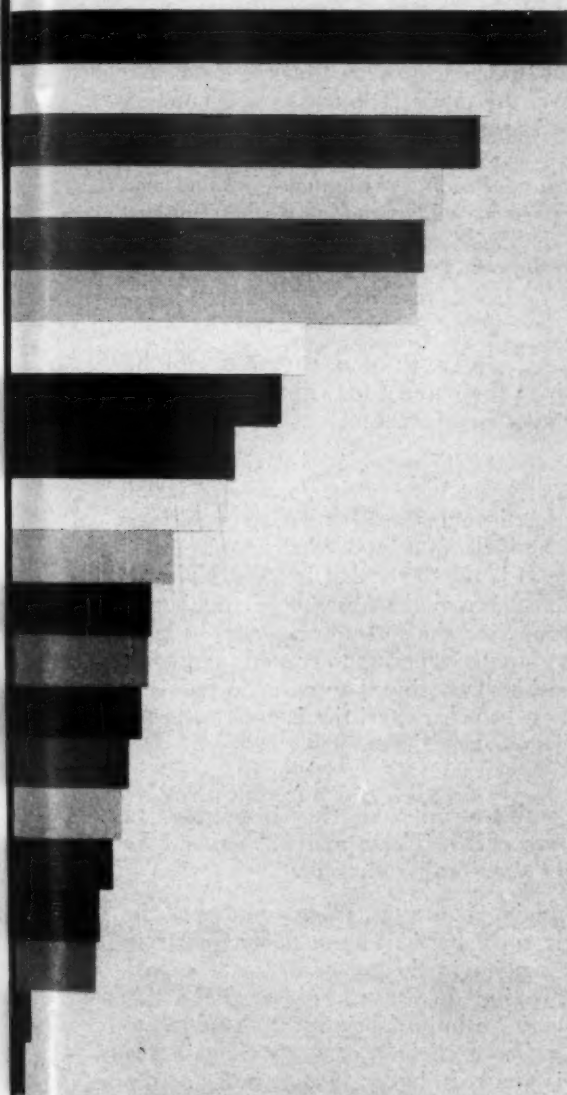
This once again brings up the importance of the creative factor in fabric styling. The General Motors Technical Center adds a new element to the resources available to the textile industry in developing new directions in textiles. The industry, in its turn, has the technical resources to interpret creative thinking coming from industrial centers in new fabric directions for the benefit of the consumer.

1953	1954	1955	
6.32	5.69	16.13	WHITE-IVORY
8.91	8.95	9.55	BLACK
12.06	11.84	8.13	LIGHT BLUE
1.57	7.26	7.82	BLUE-GREEN
7.93	9.11	7.29	LIGHT GRAY
5.77	3.74	7.10	MEDIUM BLUE
4.00	11.15	6.91	MEDIUM GREEN
14.55	11.22	5.07	LIGHT GREEN
1.37	2.90	4.52	LIGHT RED
12.61	4.28	3.79	DARK GREEN
4.37	5.49	3.74	BEIGE
.48	.94	2.94	MEDIUM GRAY
3.78	3.45	2.90	DARK GRAY
3.88	4.30	2.49	YELLOW-GOLD
1.85	2.56	2.43	PURPLE-MAROON
0.00	0.07	2.01	YELLOW-GREEN
0.00	1.93	1.91	CORAL-PINK
5.44	3.84	1.88	DARK BLUE
0.00	2.12	1.68	COPPER-RUST
.66	1.12	1.55	LIGHT BROWN
4.24	1.75	.35	MEDIUM BROWN
.61	.29	.21	MEDIUM RED
100%	100%	100%	

Cadillac's leather-topped, Fiberglas Eldorado Brougham Town Car.



JANUARY THROUGH DECEMBER 1955



Note: The Above Exhibits Represent Color Categories Only

Detroit rates color popularity.

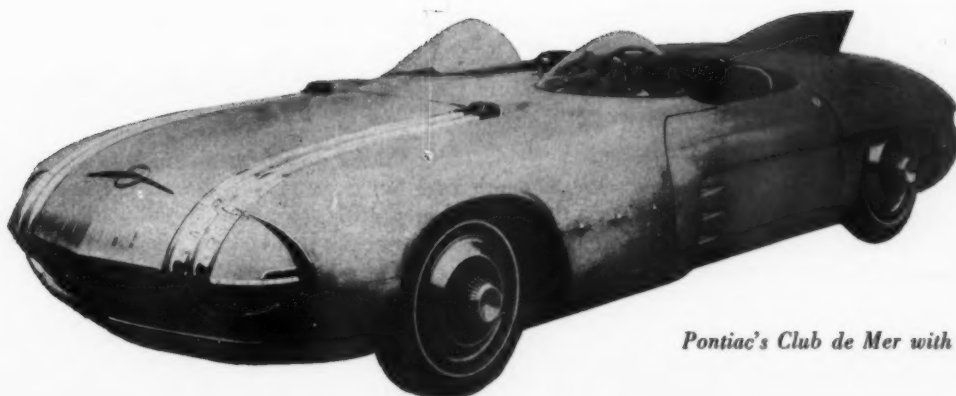
Ivory and black take lead . . .

During 1955 the use of wide color contrast on automobiles reached the point of climax with white and ivory being used for two-toning on as many as 50 percent of some models. The popularity of light, bright, pastel hues of recent years evolved from the time when only dark, somber tones were available for exterior finishing. However, the vogue of brightness has been over-indulged, and the subtle approach, which is becoming popular in men's and women's fashions and home furnishings, appears to be the keynote of future automotive color harmony. This effect is achieved by combining tints and tones of the same hue, such as light and medium brown or medium and dark grey, but the trend toward subdued color combinations will be more gradual than the previous climb to vivid hues.

Glamor metallic colors are very much in demand with emphasis on shades of rose, mauve and pale pink. The introduction of du Pont's new *Lucite Acrylic Lacquer* finish on a limited basis in 1956 permits the formulation of attractive metallic colors which were previously not durable in conventional lacquer, and du Pont's new *Dulux 100* also opens new horizons in color and durability not previously available in enamels.

Color categories have changed considerably in range; i.e., although dark green, dark grey and dark blue are still titled such, the colors several years ago were what the name implied, but today *dark* is a relative term and the colors represented by it would probably have been considered *medium* several years ago. Other changes in trends can be noted in the chart comparing popularities of the various color categories for the past several years.

Courtesy E. I. du Pont de Nemours & Co. Inc.



Pontiac's Club de Mer with aluminum body, disappearing lights.



THE CONSUMER

The millman, the converter, the apparel manufacturer, the retailer, the retail clerk . . . all constantly use textile words and phrases as selling blandishment . . . all assuming that Mrs. Consumer knows what they're talking about. Sadly enough, a good deal of it is incomprehensible to her. And so writer Cora Carlyle gathers a

Q. A fashion coordinator addressed our club recently, and in her talk stated that Thoreau had once made some penetrating remarks about fashion. I was interested, but on questioning her found she could not recall exactly what he wrote. Would you perhaps know the passage she had in mind?

A. We are familiar with Thoreau's written opinion of fashion, which appears in the first chapter of *Walden*, published in 1854. He wrote: "The childish and savage taste of men and women for new patterns keeps how many shaking and squinting through kaleidoscopes that they may discover the particular figure which this generation requires today? The manufacturers have learned that this taste is merely whimsical. Of two patterns which differ by only a few threads more or less of a particular color, the one will be sold readily; the other will lie on the shelf, though it happens frequently that after a lapse of a season the latter becomes the most fashionable."

Thoreau continued: "We worship not the Graces, nor the Parcae, but Fashion. She spins and weaves and cuts with full authority. The head monkey at Paris puts on a traveller's cap, and all the monkeys do the same."

Q. Once in a while I would like to have a garment redyed. My dry cleaner, however, is very reluctant to take on this work and usually refuses. Why is this?

A. We can appreciate your point of view. You have garments which are faded but still serviceable, or which would look like new if changed in color, and believe it an easy matter for the cleaner to redye them. However, the fiber content of fabrics and the finishes used are so varied today that the problem is amazingly complex. Many fabrics are not able to stand redyeing; others were originally processed with dyes that cannot be uniformly extracted from the fabric. Some of the newer fibers call for special dyeing techniques, and if a blend of these is concerned the result of redyeing is questionable.

We do not say that redyeing is impossible. We do suggest that you lend a sympathetic ear to what the dry cleaner tells you. He will do the job if he can and is sure that the result will be satisfactory.

Q. I have not obtained satisfactory results from so-called wrinkle-resistant cottons. They still wrinkle and I have to press them after laundering. Do I expect too much?

A. It is a mistake to believe that wrinkle-resistant garments can be drip dried, or dried with a laundry dryer, and require no ironing, yet many consumers think this is so. Wrinkle-resistant fabrics promise no more than that they will acquire only surface wrinkles during wear rather than deep rooted ones, and that a little pressing will take them out readily. The fabric will not soil as easily and will maintain its crispness, allowing the garment to be freshened with a few quick strokes

of the iron. After washing, however, the garment must be thoroughly ironed. But starching is unnecessary and the iron will glide smoothly over the fabric. The results will be more satisfactory and the garment will retain its "new" look.

This question has been asked by several of our readers and points to a general confusion. As time goes on, and consumers have more experience with wrinkle-resistant finishes, they will learn what the claim really means and appreciate these finishes for their very real values. Judicious advertising can help toward this desirable result.

Q. Let me know, please, how a woolen garment can be water repellent and, at the same time, absorb water so that the wearer remains comfortable.

A. This particular characteristic of wool is explained by an expert in the field, in a recent issue of the *Journal of Home Economics*. He states that the outermost layer of the wool fiber is a thin material which repels liquid water but permits water vapor to pass through. It is this layer that is responsible for the liquid water repellency and the absence of wicking in wool fabrics. At the same time, the cortex or essential body of the fiber is able to absorb water vapor up to around twenty-five percent of its weight without causing the wearer to feel wet. The combination of these two characteristics is one reason for the comfort afforded by woolen fabrics.

Q. Soon after buying wall-to-wall carpeting it seemed to develop spots in some areas. These are not caused by dirt. Can you explain these color changes?

A. This is a common complaint about rugs. When you look at the carpet from one angle some portions seem to be lighter in cast, but from another point in the room the spots appear darker. The National Institute of Rug Cleaning explains this difficulty by reminding that all pile fabric rugs are subject to what is called *shading*. When all tufts of a rug slant in one direction no shading is apparent, but as soon as traffic occurs and furniture is placed on the rug, the pile is ruffled and this phenomenon appears.

Deep, lush pile rugs as well as plain color floor coverings are particularly addicted to shading. A good rug cushion can aid in flattening pile, and running the vacuum cleaner with the lay of the pile will minimize shading.

Q. I am bemused by the word *denim*. Where does it come from, please?

A. This twill fabric was first made in the town of Nimes in southern France in the last decade of the 17th Century. It was referred to as *tissu de Nimes*, which was contracted to denim in English. Incidentally, denim is made with a small left-hand twill weave, a two-up and one-down or a three-up

WANTS TO KNOW...

group of typical Mrs. Consumers before each issue goes to press . . . asks them what they'd like clarified in textile terms . . . and puts the questions to Dr. George Linton, Textile Editor. Here is the latest group, and the answers may provide illuminating information for the benefit of many readers.



and one-down twill. Coarse single yarns are usually used, but some of the better grades are now made with quality stock.

Q. It seems every umbrella I buy does not last long. The fabric splits, frays or changes color, and the umbrella is worthless. Possibly you can help me.

A. The fabric used in making an umbrella is of first importance. Always look carefully at its texture, and choose one which is compactly and closely woven. Check the sewing and rib tips for good workmanship.

Most umbrella fabrics today are made of acetate, and they are very satisfactory if the weave is close. Plastic umbrellas using a clear film that you can see through, seem to wear well. They can be wiped off readily and then put away at once. However, the old tried-and-true *gloria* fabric of silk and cotton is still the favorite of those who demand long wear from umbrellas. This fabric is used chiefly in men's umbrellas and in black only. Silk especially woven for umbrellas is very satisfactory but expensive. It makes an umbrella that will fold easily and fit smoothly in a slim tube.

Good care, it goes without saying, prolongs an umbrella's life. Always leave it open until thoroughly dry. Store it in its cover to keep clean. If the umbrella does not come with a cover, you can purchase one at any notion counter.

Q. I bought water repellent jackets for my two boys to wear to school. The very first time they wore them in an ordinary shower, they shrank. Why should this happen?

A. This complaint is not unusual at all. Several manufacturers have maintained that the treatment for water repellency made it unnecessary to use a preshrunk fabric for rainwear. However, consumer complaints such as yours became so vociferous that most manufacturers have revised their thinking.

To protect yourself, always consult the label of rainwear you buy to insure that the fabric has been preshrunk. Of course, a garment made of goods that have not been preshrunk will be lower in price than preshrunk articles, but will prove more costly in the long run.

Q. Is it true that shoulder pads and other padding made of foam rubber should be removed before dry cleaning? Why should this be necessary?

A. Yes, decidedly, the pads should be removed, because a chemical reaction occurs between the rubber and the dry cleaning solvent which might result in spontaneous combustion. It is best to remove the pads yourself and then wash them at home with soap and water. Your dry cleaner will remove them before cleaning, but he will not wash them; he will just sew them back in.

This factor of possible combustion again points out the dangers of dry cleaning at home. A reliable commercial dry

cleaner has these facts at his fingertips and will avoid possible disaster. The layman in the present world of blends, new finishes and new substances does not have enough knowledge to do a good job, and a safe one.

Q. My daughter has several nylon taffeta can-can slips which she wears under full skirts. Is there any way I can restore the stiffness to these slips? I have washed them with a great deal of care but all the stiffness is out.

A. The original stiffness of these nylon slips is put in by curing resin in the fabric. If done correctly with the proper amount of resin, sufficient heat, and enough time for curing, the stiffness should be durable. However, it must be kept in mind that some manufacturers may cut down on one or all of the foregoing items. And you would be fortunate if the slip held up if any of these items had not been given full treatment.

To restore stiffness to the slips, since nylon absorbs practically nothing in a water solution, use a stiff starch solution (cooked with starch) or a stiff gelatin solution which will coat the fabric somewhat. We cannot tell you just what proportions to use but be sure to make it strong. The strength will depend on the construction of the nylon taffeta and the weight of the fabric. After washing, you can dip the garment up and down in either solution, and hang dripping to dry. Make sure that you do not wring at all to increase the chances that enough solution will cling to the surface to stiffen the fabric.

Q. I am bewildered by the many different kinds of starch offered me at the supermarket. Is there any way of classifying them?

A. There are indeed many starches on the market today. They can be classified into four main divisions, but keep in mind at all times that the results attained with each will vary with the kind of fabric you are working with. All starches will change a limp fabric into one that will have body. They will also cause clothes to stay cleaner longer, and will, in general, absorb soil and carry it out quicker during the laundering.

1. Powdered Starch: This is known as the old-fashioned type. It is very economical, can be made up in a hot or cold solution. Practically all stages of stiffness are possible with powdered starches.

2. Liquid starch: Just dilute this as desired. It tends to give a softer hand than that obtained from powdered starch. At least one type has a bluing added and gives off an appealing odor. Liquid starch is very easy to prepare.

3. Instant Cold Water: This dissolves readily in cold water.

4. Plastic: This lasts through several washings, and is usually applied very lightly. This kind is the only one which does not wash out with the first washing.

Other very special types will be on the market and will tell you of their claims on the label.



Advertisers' Index and their Advertising Agencies

AMERICAN CYANAMID COMPANY 18 <i>Ben Sackheim, Inc., New York City</i>	DIXIE MERCERIZING COMPANY 34 <i>John Thomas Miller, New York City</i>
ALAMAC KNITTING MILLS, INC. 17 <i>Dowd, Redfield & Johnstone, Inc., New York City</i>	E. I. DU PONT DE NEMOURS & CO., INC. 7 <i>Batten, Barton, Durstine & Osborn, Inc., New York City</i>
AMERICAN ENKA CORPORATION 11 <i>Anderson & Cairns, Inc.</i>	EARL-LOOM FABRICS, INC. 27 <i>Lewin, Williams & Saylor, Inc., New York City</i>
AMERICAN VISCOSE CORP. 3 <i>N. W. Ayer & Son, Inc., Philadelphia, Pa.</i>	N. FLUEGELMAN & COMPANY, INC. 28 <i>Lewin, Williams & Saylor, Inc., New York City</i>
AMERITEX 26 <i>Lewin, Williams & Saylor, Inc., New York City</i>	GALEY & LORD 15 <i>Donahue & Coe, Inc., New York City</i>
ANGLO FABRICS COMPANY, INC. 10 <i>Modern Merchandising Bureau, Inc., New York City</i>	HESS, GOLDSMITH & COMPANY, INC. 28 <i>Lewin, Williams & Saylor, Inc., New York City</i>
AMERICAN TEXTILE COMPANY, INC. (Ametex) 36 <i>Leon A. Friedman, New York City</i>	KANEBO, NEW YORK, INC. 4, 5 <i>Direct</i>
JOSEPH BANCROFT & SONS, COMPANY 37 <i>John Gilbert Craig Advertising, Inc., Wilmington, Delaware</i>	KLOPMAN MILLS, INC. 19 <i>S. R. Leon Co., New York City</i>
BATES FABRICS, INC. Inside Back Cover <i>J. M. Mathes, Inc., New York City</i>	LANKENAU CO., INC. 29 <i>Lewin, Williams & Saylor, Inc., New York City</i>
BEAUNIT MILLS, INC. 33 <i>Ben Sackheim, Inc., New York City</i>	MCCALL CORPORATION 8, 9 <i>Doyle, Dane, Bernbach, Inc., New York City</i>
CAROUSEL FABRICS, INC. 27 <i>Lewin, Williams & Saylor, Inc., New York City</i>	MEADTEX FABRICS COMPANY, INC. 29 <i>Lewin, Williams & Saylor, Inc., New York City</i>
CELANESE CORP. OF AMERICA 39, 40, 41, 42 <i>Ellington & Company, Inc., New York City</i>	PRINCETON KNITTING MILLS 14 <i>Ehrlich, Neuwirth & Sobo, Inc., New York</i>
CHATHAM MANUFACTURING COMPANY 6 <i>Compton Advertising, Inc., New York City</i>	RELIABLE TEXTILES COMPANY, INC. 30 <i>Lewin, Williams & Saylor, Inc., New York City</i>
CHEMSTRAND CORP. Inside Front Cover <i>Doyle, Dane, Bernbach, Inc., New York City</i>	ROSEWOOD FABRICS, INC. 30 <i>Lewin, Williams & Saylor, Inc., New York City</i>
COHN-HALL-MARX COMPANY (Cohama) 13 <i>Mort Junger Advertising, New York City</i>	SHIRLEY FABRICS, INC. 31 <i>Lewin, Williams & Saylor, Inc., New York City</i>
COLLINS & AIKMAN CORPORATION 35 <i>Kudner Agency, Inc., New York City</i>	A. STEINAM COMPANY, INC. 26 <i>Lewin, Williams & Saylor, Inc., New York City</i>
CONTINENTAL FELT COMPANY, INC. 20 <i>Ritter, Sanford & Price, Inc., New York City</i>	J. P. STEVENS & COMPANY 21, 24, 25, 32 <i>Bryan Houston, Inc., New York City</i>
COURTAULDS, INC. (Coloray) 21, 22, 23, 32 <i>Lewin, Williams & Saylor, Inc., New York City</i>	UNION CARBIDE & CARBON CORPORATION (Dynel) 12 <i>Anderson & Cairns, Inc., New York City</i>
	UNITED STATES RUBBER COMPANY (Lastex) 16 <i>Fletcher D. Richards, Inc., New York City</i>



Dramatic...
and it's Disciplined, too!

Mollie Parnis DESIGN IN *Bates* DISCIPLINED® FABRIC

DRESS ABOUT \$90

BATES FABRICS, INC., 112 WEST 34TH STREET, NEW YORK 1

A

AMERICAN FABRICS

Fabrics/Design/Fashion

F



Summer 1956

NO. 37

Four Dollars